Saturday Review

JANUARY 10, 1959 / 25¢

SR's 1958 TRAVEL PHOTO GRAND PRIZE WINNER

"Cape of Good Hope," S. Elmer Chambers, Nikon, Kodachrome.
(For other prize winners see Travel Section)

The Jet Age and the Tourist

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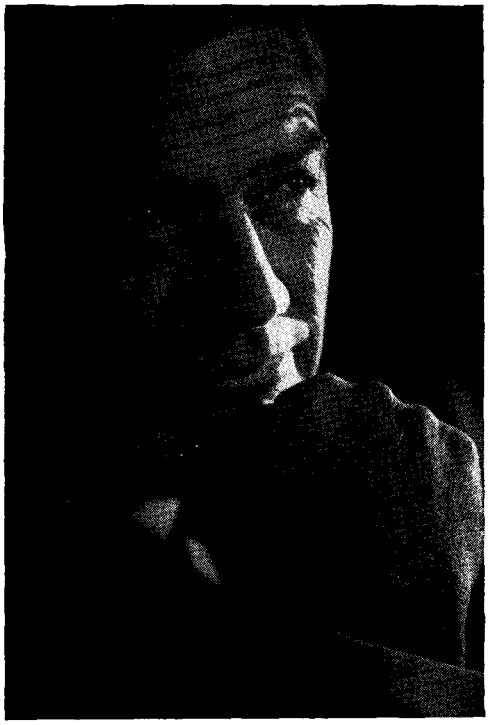

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Oliver Wendell Holmes once wrote: "A man's mind stretched by a new idea can never go back to its original dimensions." The truth of this statement cannot, of course, be denied. A child who suddenly realizes that the letters in the alphabet are not just isolated sounds and shapes, but meaningful symbols that form words, has grasped an idea that will lead to a continuing expansion of his mind. There comes a time, though, in the lives of too many of us when our minds become occupied only with knowledge we have already learned. When that happens our minds cease to grow.

Unhappily, the more successful a person is in his daily work, the more likelihood there is that this unfortunate condition will result. As we become more and more absorbed with our specialty—whether it is law, medicine, engineering, science, business or any one of the hundreds of other engrossing occupations—we cease to absorb the new knowledge that leads to new concepts. With the years, the mind narrows rather than broadens because we cease to stretch it by exploring the great subjects of philosophy, government, religion—the great humanities which have produced our great men and great thought.

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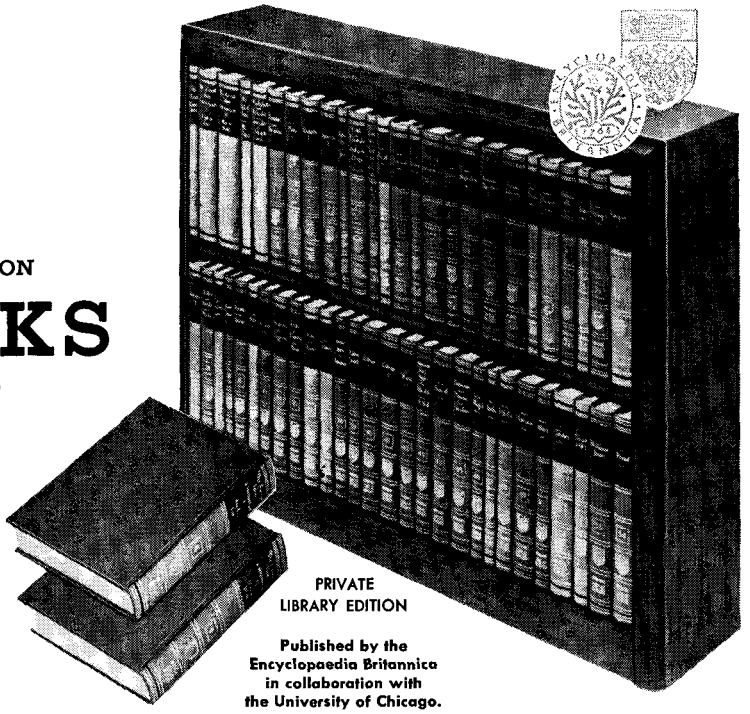

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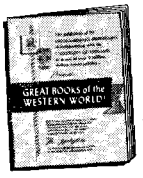

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SPECIAL OFFER

Starting out another year, the seventh in which this column has appeared, I would like to make a special offer. I want to recommend a book. If you don't think it lives up to my recommendation, you may return it to me and I will replace it with another Doubleday book of your choice at the same price.

The book is "Irrational Man," by William Barrett. It is a study of existential philosophy, and it is one of the most exciting, provocative and lucid books I have ever read.

Existentialism is the characteristic philosophy of our time. It is implicit in the works of Hemingway, Malraux, Faulkner and Joyce, the paintings of Picasso and the plays of Beckett.

To understand existentialism is not only to understand better the works of these artists, but also to gain a deeper knowledge of one's self and one's time.

Leslie Hanscom, of the New York *World-Telegram & Sun*, said of this book: "It is written to be popular and deserves popularity more than most of the interpretations of modern man in the 'exurbanite' and 'upper Bohemian' terms that usually draw attention. Its great quality is clear-mindedness. I recommend it strongly."

So do I. And so, I am confident, after reading it, will you. Your bookseller has, or will get you, a copy. If you don't agree with the enthusiasm for it expressed here, send the copy back to me, and I will make arrangements to replace it for you.

L. L. Day
EDITOR-AT-LARGE

"Irrational Man" ($5.00), by William Barrett, is published by Doubleday & Company. Copies may be obtained from your own bookseller or from any of the 30 Doubleday Book Shops, the newest of which is located at 744 White Plains Road, Scarsdale, N.Y. Correspondence concerning the offer made here should be addressed to L. L. Day, Room 1734, 575 Madison Avenue, New York 22, N.Y.

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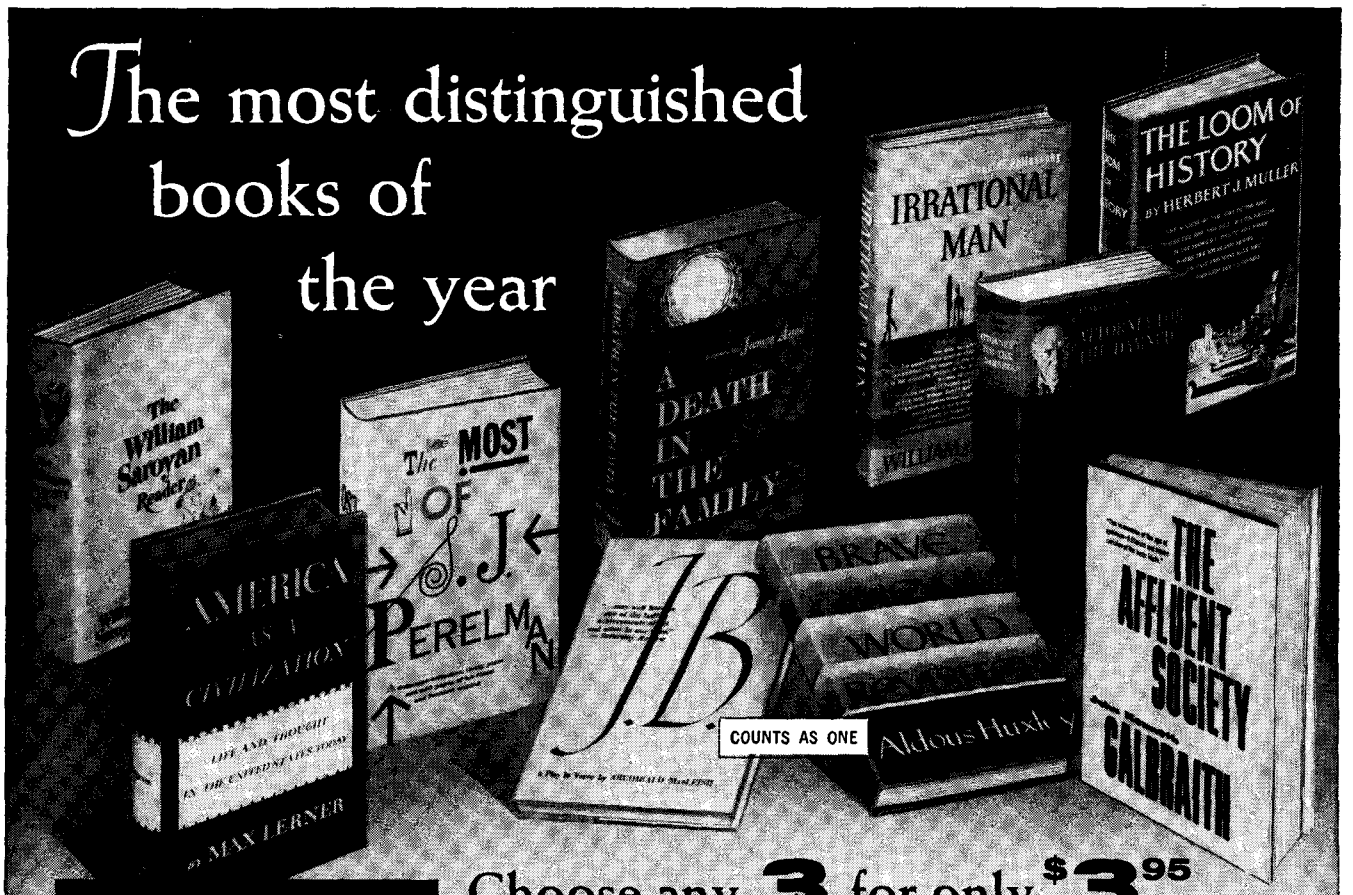

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TRADE Winds

IN THE NEW COMEDY HIT, "Once More with Feeling," in which Arlene Francis, Joseph Cotten, and Walter Matthau cavort so delightfully, a pointed reference is made to the present-day technique of interviewing.

"Problem is," says Matthau in one of his acid comments, "that the same time they say hello, they ask you about your sex life."

Or words to that effect.

Chief among the interviewers is Mike Wallace, whose new book "Mike Wallace Asks" (Simon & Schuster) contains highlights from forty-six highly controversial interviews. (See review on page 71.) You can get a pretty penetrating insight into such people as Philip Wylie, Orval Faubus, Tennessee Williams, Salvador Dali, Fulton Lewis, Jr., Mickey Cohen, Zsa Zsa Gabor, Drew Pearson, Lili St. Cyr, Eleanor Roosevelt, Frank Lloyd Wright or a dozen others.

MIKE IS A perfectionist. The smallest item or detail connected with his work is given as much attention as the largest. He doesn't like small talk, hates loud people, and, in general, is a healthy procrastinator.

His secretary Rita puts him on a shelf just short of Olympus, and was determined to work for him the first time she saw him on the air.

"I called him right out of the blue when he finished up 'Night Beat' one night," she said. "I told him: 'I have one question to ask *you*, Mike Wallace. Do you need a secretary?'"

He did, and she got the job.

THE SECRET OF Mike Wallace's technique lies in a combination of hard work and a penetrating editorial line of questioning. Mike's legmen descend on the interviewee, or victim—if you care to think of it that way—and probe into every corner of his life. Old friends are drained dry of every bit of information available. Enemies are likewise probed. The resulting information usually adds up to enough to build a full-scale biography of the subject.

From that point on, it is easy to build to one quality that always made the Mike Wallace television interviews so compelling: the possibility of catching the subject in an obvious contradiction.

While this technique did not make for the most comfortable on-the-air interview for the subject, it made excitement for the viewer.

And whatever your feeling about Wallace is, he proved two things to television audiences: a) there is nothing more fascinating than the revealing of human character, b) television needs nothing more than the human face to be absorbing and interesting.

WITH ALL THESE items in mind, we prepared for an interview with Mike with the same principles in mind.

We would talk to his friends in depth. We would search his writings, his statements of philosophy, and we would, in fact, put Mike Wallace through a complete Mike Wallace-type interview.

THE ONLY TROUBLE is, as we noted in our recent interview of Sheilah Graham, we get very uncomfortable about this sort of thing. (A real snake-in-the-grass who deserves a proper going over is, of course, a different matter.)

And Mike Wallace is far from that. He's intelligent, affable, pleasant. He has a yeasty sense of humor, and a lot more reserve and diffidence than you'd ever guess from his air appearances.

However, armed with the kind of ammunition that only Mike would accumulate for one of his own interviews, we faced him squarely across the table at the Oak Room of the Plaza.

"THE BACKGROUND material for your shows is gathered by members of your staff who ask frank and blunt questions of people who are familiar with your subject. We have done the same with you. Are you ready to put up with it?"

We're not sure, but we're half-certain we saw a faint, half flush crawl up Mike's neck. Perhaps a few beads of perspiration appeared on his forehead. We're not sure of this, understand. It just *seemed* that way.

"All right," said Mike. Again, it

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Of course, Norman Ford knows where to get real vacation bargains in all America, from Maine to California, and in Canada, Mexico, etc. At no time does he ask you to spend a lot of money to enjoy yourself, no matter how really different and exciting is the vacation you choose through his experienced advice. Always, he tells you the many things you can do within your budget and how to get more for your money (if you travel by car, he shows how most auto parties can save $6 to $7 a day).

You can't help but learn something that is just meant for you. Yet, **Where to Vacation on a Shoestring** costs only $1. To make sure your next vacation will be something to talk about, get the facts now.

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seemed his voice was husky, strained.

"We don't like to bring up a criminal record," we said. "But we have it on definite authority that you at one time held up the United States Mails. Can you deny that? What can you say in your defense?"

We had him. His face was flushed now, and he choked on his ginger ale. (He avoided a martini, obviously because he was afraid of talking too much.)

"I needed the gum," he said. He was referring to the time when he was eight years old, in Brookline, Massachusetts, when he and a young friend raided a few friendly mail boxes for some chewing gum samples. Trivial? Of course. But it would put Mike in a position where he would worry and wonder where our research had led us. Nothing was sacred, not even the smallest detail.

"There have been many claims that you exercise gamesmanship in your tennis," we sneered. "That you play aggressively against a slow player, and vice versa. And even though you won the Sneeden's Landing, New York, tennis tournament, is this cricket—or even tennis?"

The sweat on his brow was more pronounced now. He shifted uneasily in his chair.

"Sportsmanship is for gentlemen," he said, enigmatically. You could tell that his veneer would crack any minute. He was already shifting, bucking, dodging.

Without mercy, we drove ahead like a bulldozer. What about your obsessional love for clam juices and marinated herring? And loose scrambled eggs? What about changing your clothes in your office, when a female accidentally walked in? (This didn't bother him, he claimed. He went to a progressive school.) What about his own producer and colleague who described his violin playing as "fingernail scratching on the blackboard"? What about being a purist in pronunciation, yet pronouncing the word "compulsion" with a "Z" sound? And what about the time he was seen on a railroad station platform in Marseilles, France, in the middle of the night, waving idiotically into the window of a compartment of a car? (His wife had been forced to share a compartment with three other men, and this was his only means of communication.)

BY THIS TIME, he was backed on the ropes. But even this ruthless and conscienceless interview was dwarfed by Mike's experience on an NBC radio show of recent vintage.

On the air with commentator Virginia Graham daily, Mike would do everything he could to break her up with laughter as she finished each show with a few advice-to-the-lovelorn letters. It didn't take much, because she had a low threshold of laughter; Mike would wiggle his ears, stand on his head, make a few grotesque faces, and Virginia could barely get through the show without chortling.

But one day, Virginia began her section of the show with a letter that would be unprintable even in a court record. Her comments and advice were equally unprintable.

Mike was stunned. He quickly covered the microphone, called to the engineers: "Go to music!" He was sure, he said later, that Virginia had flipped. With the "On the Air" sign still bright red, she burst into gales of hysterical laughter. Mike tried to comfort her, apologized to the audience profusely. The engineers pretended not to understand his frantic signals.

What had happened, of course, was that Virginia had pre-recorded her real portion of the program in collusion with the engineers. When the final part of the show arrived, the show went out over the air quite normally.

From this time on, Mike has forsaken the practical joke.

—JOHN G. FULLER.

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Saturday Review
JANUARY 10, 1959

MILLIONS OF AMBASSADORS

By WILLIAM HARLAN HALE,
managing editor of Horizon *Magazine.*

ALL nations send out emissaries in their own image. And the most varied and unpredictable nation to arise in Western civilization has sent out the most varied, the most original, and by far the most numerous. That nation is our own.

In the early years of the United States, many Founding Fathers questioned whether we should send any ambassadors at all. "I confess I have sometimes thought that after a very few years it will be the best thing we can do to recall every Minister from Europe and send embassies only on special occasions." So John Adams wrote home in 1783, weary and disillusioned after his efforts during the Revolution to win friends for America's cause abroad, and anxious now to have no further truck with foreign friends or enemies alike. The new United States' emissaries overseas then numbered just six.

Today they number at least 35,000 civilian Government officials, ranging from ambassadors to agronomists, from propagandists to productivity experts, from intelligence agents to counterintelligence agents, from men engaged in combatting communist infiltration to others busy fighting rinderpest, foreign floodwaters, unstable currencies, unbalanced economies, the world narcotics traffic, and retrogressive ideas among the Okinawans. Then come our military, posted in numbers of upward of 200,000 on foreign soil in peacetime or what passes for it, complete with their transplanted Little Americas of barracks towns, PX's, officers' clubs, and extraterritorial kindergartens. But, most distinctively, we have also an additional, private army—a sort of voluntary Third Force.

According to studies made at the University of Syracuse, this third American legion comprises some 28,000 religious missionaries; some 24,000 regularly posted representatives of American business enterprises abroad; 10,000 or more students at any given time; and another 5,500 men and women working abroad as teachers, scholars, or field workers supported by American universities, philanthropic foundations or international agencies. In addition, say the Syracuse analysts of the year 1956 (their period of study), "There were probably another 30,000 U. S. citizens who went abroad on short-term private or Government business." Each of these brief, supplementary emissaries of course also carried with him something of the American germ—or, as our Communist antagonists would say, of the American virus.

Never before has a people set out

—*Culver.*

"Landing of Commodore Perry, Officers, and Men of the Squadron, to meet the Imperial Commissioners at Yoku-hama, March 8, 1854."

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with so few declared intentions abroad and reached maturity with so many. Other nations, like the Japanese under the Shoguns, have sought in their time to shut themselves off from the outside world, only to find themselves later swept up in it. But none has reversed itself like our own from a dream of total isolation to a condition of total immersion, bent on plumbing the entire globe, influencing it, and maybe saving it.

Neither imperial Rome nor Britain in all their glory ever dreamed of any such many-sided penetration of the world as ours. And to it must be added the present-day infiltration by the American tourist and his dollars—the former numbered in millions, the latter in billions. Precise figures are difficult to establish in a statistical maze of many public and private agencies reporting different travel findings in different ways, and no one can tell just how much cash individuals on their own are actually laying out abroad. Yet it has been estimated that, in 1958, over 1.4 million Americans have made trips abroad for non-business or non-official purposes, and that they may have spent in the neighborhood of $2 billion—a total that bulks as a massive private Foreign Aid program in addition to the official one.

SOMETIMES we Americans look as if we had surprised ourselves with the extent of our latter-day foreign involvements as much as we have surprised the rest of the world. A legend persists that America did in fact live in a golden age of self-absorption until about the beginning of this century, when outside forces rudely intruded upon us and pushed us onto the world stage. Yet our history tells us that this is not true. Even at our beginnings we were the actors on the world stage, not just the acted upon. Today's U. S. Central Intelligence agent in Warsaw, the Coca-Cola executive in Rome, the Midwest Methodist handing out Bibles at Kandahar, the foreign-aid administrator handing out dollars at Phnom Penh, the Texan digging for oil at Bahrein, the Harvard archeologist exhuming shards in Yucatan, the Ford Foundation scholar studying population control along the teeming Irrawaddy, and the Guggenheim Fellow exhibiting abstract art in Venice—all are more than responses to outside influences. They are contemporary bearers of the outward thrust of a nation conceived and dedicated to the proposition that it had no idea of any outward thrust (except, that is, westward on our own continent) but that did in fact thrust in all directions almost from the beginning, even while telling itself it was doing no such thing.

Perhaps the outside world was from the start our second West—the one we didn't avow. Our unconventionality lies both in what we said about that world and in the way we approached it. For we have both suspected it and been irresistibly drawn to it all along. It was our own republic, even while disdaining any involvements overseas in Old World style, that went out setting up New World involvements in our own image across immense lands and seas. We have been as expansive beyond these seas as we have this side of them, with the difference of often denying the former while priding ourselves on the latter. We have approached the surrounding world as we have the Western frontier, and in somewhat the same spirit—as an unknown country presenting endless challenges and hazards, and thereby enlisting some of the hardiest, some of the most exuberant, as well as some of the most oddly assorted of our people in pursuit of it. In our overseas history no less than our domestic one, the trader, the missionary, the explorer, the soldier, the adventurer, even the wastrel and dreamer has often preceded the official agent and Washington empire-builder as harbinger of American destiny.

In 1784, before the Founding Fathers had yet framed a Constitution and when Albany and Pittsburgh were hardly more than frontier settlements, the Philadelphia ship *Empress of China* made a pioneer trading voyage to Canton. The year 1789 saw fifteen Yankee ships working the China coast, and by the turn of the century the ports of Malaya were as familiar to shipowners' families in Massachusetts as their own hinterland in the Berkshires. In 1812, when Chicago was still just a blockhouse fort (momentarily abandoned to raiding Indians) five pioneer Congregational missionaries were sent out to overcome the "moral darkness" of India, and even before the cities of Cleveland and Cincinnati came into being, New England spreaders of the gospel were riding camels out of Damascus, elephants out of Serampore, and paddling upriver into interior Burma.

"Kindly separated by nature and a wide ocean from the exterminating havoc of one quarter of the globe; too high-minded to endure the degradations of the others"—so began the paean Thomas Jefferson delivered at his first inaugural to the blessings of American isolation. Yet within three years, frigates of the navy which he had thought superfluous were in the Mediterranean, taking the lead over Europe in beating down the predatory Barbary pirates, while a strong-willed American ex-consul in North Africa, William Eaton, raised his own desert army to march across five hundred miles of Libyan sands to capture piratical Derna. Four decades later, America's mood of self-removal from troubles beyond the seas was at its most vocal, and many asked again whether we needed any diplomats at all. Yet it was in that decade that President Tyler and his Congress sent out our first commissioner to celestial China to look after our fast-growing American interests there, and the anti-dynastic revolts of 1849 in Europe brought forth the dramatic American response of our despatching a special agent into Hungary to promise our support of its revolutionaries.

Appearances at home, then, have never quite kept in step with our undertakings abroad. John Jay, the well-born New York politico and judge who had been sent by the Continental Congress as our first emissary to Spain, complained of the country to which he had been posted, "It is not America . . . I find little here that resembles, and nothing that can compensate for, the free air, the free conversation, the equal liberty, and the other numerous blessings which God and nature, and the laws of our own making, have given and secured to our happier country." Here was the language of self-righteousness and the appearance of transatlantic disdain that fellow-patriots at home liked their spokesman to convey. But in faraway St. Petersburg, two decades later, another American envoy in the person of John Adams's son, John Quincy, made a different remark in reply to a question put to him by Czar Alexander about the enterprise of American travelers abroad. "Sir," responded the staunch Yankee from Braintree, "my countrymen are so familiarized with the ocean that they think not much more of crossing it than of going over a river."

FROM the very beginning the lure of foreign worlds has worked deeply not only upon a vast variety of Americans, but often on the very same persons who claimed they were immune to it. The elder John Adams, after advising America to suspend further foreign intercourse, was back himself in London only a few years later as our first Minister to the court of our late enemy, where he acquitted himself with starch and aplomb in the presence of George III. John Jay, too, for all his expressed dislike of the Old World, eagerly accepted a commission from President Washington to London, where he

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adopted the style of a republican grandee while concluding the historic commercial treaty that bears his name —although as to whether he cast a spell over the British, or they cast one over him, historians still disagree.

A high percentage of Americans who have gone abroad officially have, like Jay, been rich to begin with—a fact that has helped give rise to the classic criticism that our whole foreign establishment has been rarefied and unrepresentative. But while it is true that no nation has sent forth as ambassadors so many millionaire sportsmen, deserving meat-packers, and garment-manufacturers who made the right campaign contribution, as we have, neither has any sent so many plain, hungry political spoilsmen, so many hard-bitten frontiersmen out to see the world, so many assorted movers and shakers, even so many intellectuals bent on meeting their foreign peers. American tradition has looked upon the man who left home and struck out for the West as being part of our mainstream, and upon the man who took ship and went overseas as somehow cutting himself off from it. Yet over the generations the latter have been as representative of the range of American ways and impulses as the former, if not more so.

We are the people that has misprized its emissaries as "triflers," ornamental butterflies, and "striped-pants boys," but also that sent a Commodore Perry to open up Japan, a Colonel Steinberger of the Army Engineers to bring order into contested Samoa in 1879, a Colonel Cooper to build the Soviets' Dnieperstroy dam, and a General "Vinegar Joe" Stilwell to try to keep Chiang Kai-shek in the late war as an effective ally while holding open the Burma Road. We have been represented abroad by such earthy characters as Boss Thurlow Weed, the Reverend Henry Ward Beecher, and the late Charles G. Dawes (who delivered himself of the imperishable remark, "A diplomat's life is easy on the head but hell on the feet"), but also by Benjamin Franklin, three Adamses, Thomas Jefferson, James Monroe, Edward Livingston, Henry Clay, Albert Gallatin, Martin van Buren, and James Buchanan.

We have dispatched such outright grotesque as Pierre Soulé, the swashbuckling Louisiana adventurer who turned up in Madrid in the 1850s in weird Byronic costume, challenged Spaniards to duels, and tried to wrest Cuba from them, or the fruity General Robert C. Schenk, a crony of President Grant, who as Minister at London involved himself in a mining-stock swindle. Yet we have also sent abroad Washington Irving, Edward Everett, George Bancroft, Nathaniel Hawthorne, John Bigelow, Bayard Taylor, John Lothrop Motley, James Russell Lowell, William Dean Howells, and John Hay.

Take only the chronicle of Americans in Russia as a sample chapter in American diversity and unpredictability. Long before the superbly equipped John Quincy Adams went to St. Petersburg as our first envoy, Captain John Paul Jones had been called over by the Empress Catherine to rejuvenate her floundering navy—the first instance of American technical aid. Our later emissaries under the Czars ranged from plodding, earnest office-holders to such garish and unlikely figures as John Randolph, perhaps the most obstreperous of Virginia alcoholics, and Cassius M. Clay, a rudimentary Kentucky frontiersman who liked to sport a pearl-handled bowie-knife at Court. Last in the line came Governor David B. Francis, an easygoing Missouri politico whose chief concern during the momentous "ten days that shook the world" in 1917 seemed to be to maintain his supply of cigars and bourbon, and who had the misfortune of picking as his intimate wartime friend a baroness with German connections who was thought to be a spy.

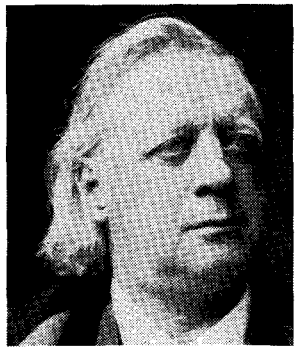
Under the Soviets, with such varied envoys as Averill Harriman, General Walter Bedell Smith, Admiral Alan G. Kirk, Charles Bohlen, and the present Llewellyn E. Thompson, Jr., we have clearly maintained a much higher level of performance, although again the unpredictable has occasionally reigned. Our first emissary to Moscow, William C. Bullitt, was a millionaire who first warmly supported the Soviets and later wholly fell out with them, while a subsequent one, Joseph P. Davies, was a multimillionaire who wholly fell in with them and stayed that way.

So there is no one tradition of American representation abroad. During long periods of national introversion, when we tried to tell ourselves that we could do without any organized foreign relations at all, we looked upon diplomacy as an alien luxury (which it then periodically became) and made a virtue of its neglect. We have produced great and winning diplomats in spite of ourselves—and on occasion in spite of the State Department. Foreign relations, for Americans, have often meant the pursuit of diplomacy by other means than diplomacy, or at least under another name.

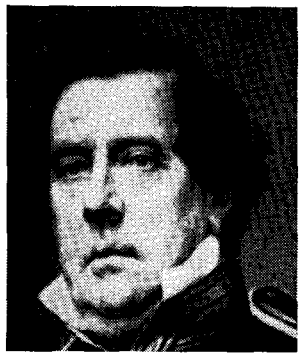
The early missionaries who flocked into the Far East far in advance of our consuls were not "diplomats," yet they set their seal on our relations with China for well over a century. Again, to the citizens of the comfortable 1890s at home, it was unthinkable that the Republic should involve itself in the tortuous affairs of the Ottoman Empire, yet New England philanthropists in that decade went out and set up an American college in Turkey, thereby giving us a unique cultural beachhead.

PERHAPS the strongest common denominator among our emissaries abroad, official and other, is that at home we so often tend to forget them. Who remembers the scholar-diplomat George P. Marsh for his twenty diligent and skilful years as envoy in nineteenth-century Rome, or John Leighton Stuart for the fifty years he spent in China, most of them as a leading missionary and teacher, until finally in 1946 he was appointed our ambassador? And what schoolbooks recall a certain Captain

(*Continued on page* 74)



HENRY WARD BEECHER (1813-1887), a preacher of small theology but irresistible physical energy, gave speeches all over England in the fall of 1863 that helped swing English sentiment to the Northern cause. In his unmalicious zest for the battles and pleasures of life he was a near-typical American; unfortunately, this same gusto got him into a famous scandal involving a married woman which arrested his career.



MATTHEW CALBRAITH PERRY (1794-1858), brother of Oliver Hazard ("Don't Give Up the Ship") Perry of Battle of Lake Erie fame, was one of the most widely traveled officers of the early years of the American Navy. He had already represented his country off the coasts of Africa, Mexico, and the Canadian fisheries when, in 1854, he was selected to negotiate the famous "join-the-world" treaty with Japan.

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The Shorter and Better Jones

By Granville Hicks

IF **"The Pistol"** (Scribners, $3) were James Jones's first novel, it would present no great problem to a reviewer. One would say that it is a short novel, based on a simple idea, which is developed soundly and with marked economy. One wouldn't hail it as a masterpiece, even a minor masterpiece, but one would report reading it with pleasure and would express an interest in the author's future.

"The Pistol"—of course and alas!—is not Jones's first book, but for the moment let us continue to look at it as if it were. The weapon for which the book is named is in the possession of nineteen-year-old Pfc. Richard Mast when the bombs start falling on Pearl Harbor, having been issued to him because he was assigned to guard duty. Strict regulations require him to turn it in when his guard duty ceases, but in the confusion of the Japanese attack the private keeps the pistol.

During the following days, while Mast is patrolling a desolate section of the coast, the pistol is a mighty comfort to him. He feels it on his hip as "a weight pregnant with compressed power, symbolic of an obscure personal safety." There is a vision that constantly recurs to him: a Japanese major is about to cut him down with a Samurai saber, and it is the pistol that saves his life.

But the pistol seems just as desirable to his comrades as it does to Mast. He says—and in time he almost comes to believe—that he bought it from a man in the 8th Field Artillery, but this, if true, would mean only that he had bought stolen goods, and the pistol remains fair game. Within a few days there are seven attempts to buy and two to steal it.

Mast's life becomes a struggle to keep the pistol, and what the novel does is to record a series of efforts to get it away from him. A soldier named O'Brien actually gets his hands on the gun, but Mast meets his trick with a better trick and gets it back. Then a corporal orders Mast to turn it in to him, so that he can turn it in to the supply room, but of course he keeps it himself, and Mast has to steal it from him.

Next a sergeant tries to bribe Mast by offering not only money for the pistol but a soft job as well. Each of the men argues and believes that his need for the weapon is greater than Mast's.

Mast is one of four men assigned to patrol duty on a high ridge, and this proves to be an agreeable interlude. ("The view," Jones writes, "was literally breathtaking.") Mast's old enemy, O'Brien, is one of the four, but he declares a truce for the duration of the mission, and Mast relaxes for the first time in weeks. However, the temptation of the unprotected pistol is too much for another of the four, and this time Mast has to do battle for it.

After his return from the ridge, Mast survives other assaults, and he begins to feel secure, but, as the reader has been expecting all along, authority at last catches up with him.

The requisition he had signed "so long ago, so many eons ago that it was even before the war," is discovered, and Mast has to turn back the pistol. Mast is not alone in feeling the shock; it is O'Brien who shakes his fist and cries out, "It ain't fair! You got no right! It ain't fair!"

IN showing so well what the pistol means to Mast and to all who covet it, Jones makes a poignant comment on men at war. Indeed, the little book, with its modest theme, goes a long way towards suggesting what army life was like in the weeks after Pearl Harbor. And Jones does the job quietly, through a series of economically narrated episodes, each of them dramatic without being too high pitched. The writing, though sometimes awkward, is rarely pretentious and only occasionally downright bad.

Readers of "From Here to Eternity" and "Some Came Running" will recognize that what I have just been saying about "The Pistol" couldn't possibly be said about either of its predecessors. Neither is characterized by economy, and both are full of bad writing. "From Here to Eternity" is the less offensive of the two, for a sense of character does come through the welter of details, the wretched butchery of language, and the sentimentality. In "Some Came Running" the faults are hugely multiplied, and there is nothing whatever to reward the reader.

"Some Came Running" may be remembered in American literary history as a curiosity—perhaps, I might say, as a monstrosity. Jones, having had great financial success with "From Here to Eternity" and having won more prestige than he deserved, apparently decided that he could and would write his next book exactly as he pleased. That he pleased to write it badly may seem surprising, but I think his determination can be explained by his deep-seated resistance to discipline of any kind. I surmise that he had always resented the rules of grammar and wanted to prove that he could break them and get away with it.

I think he must have curbed himself in "From Here to Eternity," unlikely as that seems, and he must have been reluctant to do so, for "Some Came Running" goes endlessly on and on. The latter book is, indeed a piece of pure self-indulgence, an example of a man's giving way to his faults because he has always hated the effort necessary to overcome them. No doubt Jones was arrogant enough to believe that he would create a masterpiece by a rejection of all discipline, but at the same time, though he may not have been conscious of this, he was performing a gigantic act of revenge.

IF THIS analysis of "Some Came Running" is sound, "The Pistol" raises interesting problems. Does it indicate a change of heart, or did Jones write it just to show that he can be a disciplined writer if he sets out to be? So far as the book itself is concerned, his motives don't matter: for whatever reasons Jones wrote it, it is a good book, certainly a better book than either of its predecessors. But when one considers the future, one would be glad to know how Jones feels about what he has done.

Jones once wrote: "I was stationed at Hickham Field in Hawaii when I stumbled upon the books of Thomas Wolfe, and his home life seemed so similar to my own, his feelings about himself so similar to mine about myself, that I realized I had been a writer all my life without knowing it or without having written."

The notion that a man can be a writer without knowing it or without having written, a notion that Wolfe's example has often and unhappily fostered, has been Jones's curse. He does have talents, and "The Pistol" proves that he can learn a lesson or two if he tried. But one wonders if he has yet outgrown that absurd notion of the born writer. If he hasn't, his next novel may be another outrage, in which case we shall look back tenderly to "The Pistol."

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The Rapid Drive to Disaster

"Permanent Peace: A Check and Balance Plan," by Tom Slick *(Prentice-Hall. 181 pp. $2.95), offers a blueprint for collective security through the United Nations. The contents of the proposal are explored by Charles C. Price, first vice president of the United World Federalists.*

By Charles C. Price

THIS book about the most vital and urgent problem of our time is written by an industrial leader, active in a wide variety of civic affairs, with scientific training. His unusual background and talents have produced stimulating, provocative, and thoughtful approaches to a peaceful resolution of the colossal dilemma facing civilization.

To many with less insight and imagination than Mr. Slick, the alternatives have appeared to be "Suicide or Surrender," "to die on our feet or live on our knees." Mr. Slick presents significant, carefully reasoned proposals for a plan for peace which avoids these thoroughly undesirable alternatives.

Basically, the author suggests that the concept of collective security through the United Nations can be made to work effectively in preserving the peace. A considerable number of far-reaching changes in the authority and responsibility of the United Nations are suggested to accomplish this urgently needed objective.

The United Nations, through a Peace Enforcing Agency, is to be given a permanent International Police Force corresponding to 10 per cent of the total military forces in existence at any time. Of the remaining 90 per cent under national control, 40 per cent will be an International Reserve, subject to call by the United Nations under carefully prescribed procedures.

Concurrent with this balanced redistribution of military power, there is to be a drastic reduction of all armaments under a strict quota system, all to provide a system of checks and balances designed both to deter aggression and to guard against overcentralization of power in the United Nations.

The utilization of this force in any international crisis would proceed on the basis of "graduated reaction," the degree of force employed depending on the requirements of the situation, with carefully defined authorization required for each step.

A number of corollary changes are required to accompany institution of this effective United Nations collective-security system. Perhaps most important is that the availability of such force must not be blocked by a veto, so some reasonable system of majority voting must be instituted for matters involving threats to peace.

It will also be essential to find suitable alternatives to military force as a recourse for settlement of international disputes. This will require institution of a rule of law in international affairs. Some disputes will be capable of court adjudication under the World Court, some may be settled by voluntary or compulsory arbitration, some will require political accommodation.

The increased responsibility of the United Nations will require consideration for some basis of weighted voting in the General Assembly and for some more satisfactory and reliable source of income than voluntary national contributions.

As Mr. Slick states, his plan is essentially that of the United World

Guards's.

Brooks's.

Savage.

National Liberal.

St. James's.

Athenaeum.

Reform.

White's.

THE AGE OF CARICATURE, when the young Max Beerbohm drew some of his most deft sketches, is recreated in a sprightly book, **"Max's Nineties"** (Lippincott, $3.95). Prefaced with an appreciative introduction by Osbert Lancaster, Beerbohm's drawings range from Oscar Wilde to Mr. Gladstone. The sketches here, which are among his earliest, are the Incomparable Max's view of London's variegated club types.

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Federalists. It is, however, much more clearly spelled out as regards the details of the means of distributing and balancing power between the United Nations and the member nation-states and for reducing and controlling the level of all armaments.

The powerful reason for such revolutionary limitations on national military power, and the basis for some hope that nations will accept them, is the simple fact that there is no longer any sane alternative to peace.

> [The] picture of a whole civilization beggaring itself to provide the means for its own destruction is at last being seen for the suicidal folly that it is. It is gradually dawning on thinking people everywhere that some means must be found to halt and reverse this rapid drive to the brink of universal disaster.

Mr. Slick has made a significant contribution to thinking and to action needed to meet the grave crisis we face. The ideas and concepts he presents must, it seems, be part of a real solution. "Permanent Peace" should be read by all who are seriously interested in the practical means to preserve human civilization from the threat of modern weapons.

The Tomorrow of a Sober Today

***"On War," by Raymond Aron** (Doubleday. 163 pp. $3.50; Anchor, 95¢), is an essay drawn from* "Espoir et Peur du Siècle," *which appeared in France nearly two years ago. Its significance today is evaluated by Frank Altschul, who is the chairman of the Committee on National Policy of the National Planning Association.*

By Frank Altschul

WRITTEN in August 1956 and published in France in April 1957, "On War," by Raymond Aron, is already somewhat dated because of the rapid march of events. As anyone familiar with his writings would expect, it is "full of wise saws and modern instances." Yet this brief essay ends on a note of restrained optimism, the justification for which, as the author himself admits, will strike many readers as inconsistent with the logic of his analysis.

Fully aware of the imminence of the ICBM on an operational scale, Mr. Aron asserts that "with the perfecting of long-range rockets, the advantage of attack over defense must increase, but the chance of immunity and the surprise value must diminish." In his view, these lethal weapons once in place in appropriate launching sites "will greatly reinforce the defense by removing any hope of destroying at one blow the enemy's means of retaliation . . . A potential aggressor will know that he has no chance of paralyzing his rival or his rivals at one blow."

However, some doubt has been cast on the validity of these assumptions by the trend of affairs since this essay was written. It is today generally recognized that the Soviet Union has made greater progress in missile development than we have. The dispersal of our Strategic Air Command and the hardening of its bases appear to have been proceeding at a rather leisurely pace. And the date when we will have ICBMs, mounted in secure launching sites, seems somewhat too remote for comfort. It is considerations of this sort that have provoked much expert testimony to the effect that, barring a gigantic effort on our part, we may be dangerously exposed to surprise attack in the early 1960s. As yet there is little indication that this effort is to be made.

It is only natural that Mr. Aron should look out on this troubled world from the viewpoint of a European.

> Six years after the beginning of the rearmament, the experts of SHAPE are resigned to a situation which the statesmen recognized in 1950 and out of which they hoped to find a way: *for Europe, there is no middle way between peace and annihilation.*

In this formulation lies the heart of the dilemma which confronts us. Mr. Aron would be the first to admit that circumstances may arise in which it is imperative that we accept the risk of war. Recognizing the full measure of the tragedy that this may involve for our European allies, he nonetheless echoes the fear often expressed across the Atlantic, that "a new version of 'massive retaliation,'" now so frequently voiced by Mr. Khrushchev, may at a critical juncture paralyze our will. And he recalls what he describes as an old lesson, "that strength without the will to use it, without a motivating idea, is sterile."

We seem destined to face this test sooner than Mr. Aron anticipated. Referring to Berlin, he suggests that "in the immediate future there will be no change in the situation of the former German capital. Russian diplomacy insists on avoiding 'adventures' or the appearance of bellicose intentions. If, tomorrow, Soviet diplomacy reverted from a phase of 'softening-up,' coexistence, etc., to a phase of Cold War, verbal aggressiveness, and eventually military aggression, what would happen in Berlin?"

THE "tomorrow" about which Mr. Aron speculates has become for us the today of sober reality. It seems that before long we may have to answer the question whether the defense of "a position locally indefensible" with enormous "symbolic significance" justifies the most fateful of decisions. Mr. Aron draws a "distinction between the case of Berlin and the case of Western Europe . . . in Berlin the Western powers cannot accumulate such military forces that a local operation would assume *physically* vast proportions. The magnitude of a 'Berlin incident' would be moral and psychological. The magnitude of a 'European incident' could be material as well." Yet this seems to be a distinction largely theoretical in nature. For the fate of Western Europe in the long run may well depend upon our readiness, even at great cost, to maintain our rights and to discharge our obligations in West Berlin.

Mr. Aron emphasizes throughout the need for materially increased conventional forces. In view of the disturbing dispatches emanating from Washington suggesting that these are to be further curtailed, it seems appropriate to end this review with the relevant note of warning sounded by Mr. Aron: "What must be avoided is the generalization of a conflict, and this risk is increased if the Western powers prepare for only one type of war, *the war they do not want to fight*, if they deliberately tie themselves, by a senseless military policy, to the choice between all or nothing, apocalypse or capitulation."

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Der Fuehrer's Fall

"Stalingrad: The Battle That Changed the World," by Heinz Schröter; *translated by Constantine Fitzgibbon (Dutton. 263 pp. $5), examines the debacle that destroyed Hitler's military might. Henry C. Wolfe, who assesses the study, is a specialist in German and Russian affairs.*

By Henry C. Wolfe

A NEW edition of Sir Edward Creasy's book on the decisive battles of the world might well add the Marne, Verdun, and the Battle of Britain. Stalingrad would undoubtedly be included as one of the major struggles in modern times. For the sanguinary encounter on the west bank of the Volga not only destroyed the German Sixth Army and turned the course of the war in the East against the Third Reich, but facilitated the march of imperial Soviet Communism.

In "Stalingrad" Heinz Schröter, a German war correspondent with first-hand knowledge of the protracted conflict, has grippingly chronicled the events of 1942 and early 1943 which broke the back of Hitler's military power. This is, however, more than a story of front-line action. Its broad scope takes in the economic, logistic, and—above all—the political factors which produced the military debacle on the snow-buried steppes of the Volga-Don country. It lays bare the frightful waste of men and materials and the monumental stupidity at Hitler's Supreme Headquarters. And on the human level it personalizes the tragedy and misery of the helpless pawns who were Hitler's soldiers.

It has long been no secret that the Fuehrer was a criminal. According to this carefully documented, well-illustrated volume, he was a criminal lunatic. More than any other man, he was responsible for the German defeat and Soviet triumph that wiped out a third of a million men in his ironically misnamed "Fortress Stalingrad." From the beginning the plan to block the Volga at Stalingrad was opposed by the high non-Nazi officers. Only Goering and sycophants like Keitel and Jodl supported Hitler.

On the eve of the Stalingrad operation the Russians were accidentally alerted to Hitler's plans. They shot down a plane carrying a German officer with entire Corps orders for the attack. In late June, when the attack began, the Fuehrer was warned that winter clothing should be prepared for the troops. "The Russians are finished," he announced grandiloquently. "In four weeks they will collapse." With no winter fighting, why prepare winter clothing and supplies?

The German spearhead even lacked proper logistical support. Fuel ran short, ammunition supplies were insufficient, air cover was inadequate. And German manpower was being spread increasingly thin. Italian, Hungarian, and Rumanian troops were, in many cases, badly equipped. They were a long way from home and their morale was poor. Although the Germans entered Stalingrad in the summer, they were never able to take all of the city or block the Volga. Some of history's most appalling hand-to-hand fighting bloodied the rubble of this Volga community. The defenders used the sewers as lines of communication. "Thus it often happened that Russian soldiers would suddenly appear behind the German front line, without anyone knowing how they had got there."

The Soviet could "anticipate quite truly how its chief enemy, Adolf Hitler, would react and thus what countermeasures he would order." When the Russians were slashing at the German flanks and cutting Hitler's forces to pieces, they knew he would refuse his officers permission to withdraw the Sixth Army to a more defensible position. When they encircled the Sixth Army, they foresaw that Hitler would not allow von Paulus to break out of the trap and join the German armies to the west. "And in the later stages of the war this prejudice of his resulted in the sacrifice of entire divisions and army corps." The Stalingrad sacrifice included not only the 220,000 fallen but 123,000 starving, half-frozen prisoners. Only 5,000 of these have ever returned.

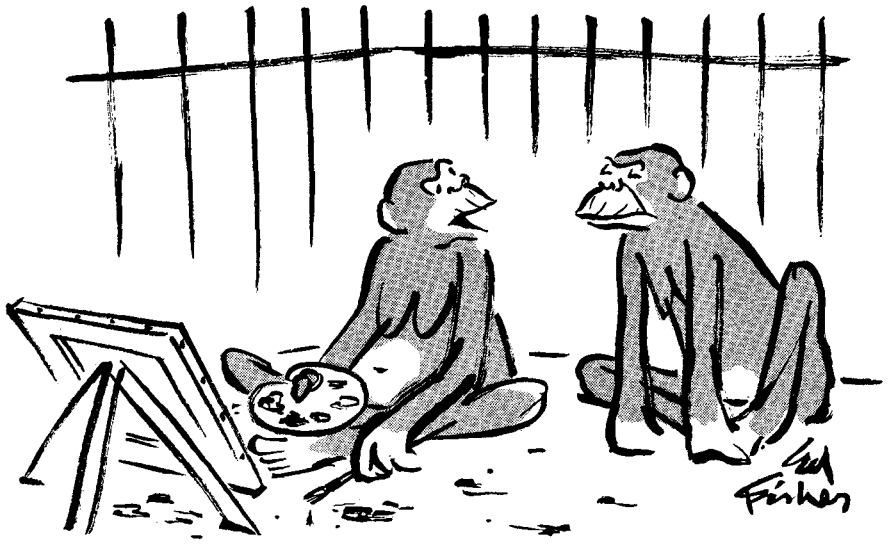
The Rights Remain

"Blood of Freedom," by Earl Schenck Miers *(Holt. 179 pp. $3.50), and* ***"America Goes to War," by Bruce Catton*** *(Wesleyan University Press. 126 pp. $3), both have as their subject the reaction of Americans to major crises in our history. They are reviewed by Lieutenant Colonel Joseph B. Mitchell of the Historical Division, American Battle Monuments Commission, who is the author of "Decisive Battles of the Civil War."*

By Joseph B. Mitchell

EACH of these small volumes presents the thoughts and attitudes, the conduct and actions of individuals struggling with powerful forces demanding sweeping changes in their lives. Both are timely, coming as they do immediately following the recent 350th celebration of the founding of Jamestown and just preceding the forthcoming Civil War centennial. Both authors are realistic; neither hesitates in the telling of his story to show, and if need be to elaborate upon, the shortcomings of the persons concerned. Both reach similar conclusions as to the ultimate worth of the people, yet their treatment of their subject is completely different.

"Blood of Freedom" is the third in the Williamsburg in America Series of popular histories of Williamsburg and Tidewater Virginia in the eighteenth century, but Mr. Miers does not confine the scope of his work to Williamsburg in that century. He begins with the founding of Jamestown



"Why do I do nothing but 'primitives'? Because the public *expects* me to do nothing but 'primitives,' that's why!"

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because his theme is to portray the people from generation to generation and simultaneously illustrate the truth that, although the people changed, the ideal endured. In the words of Thomas Jefferson, "Nothing is unchangeable but the inherent and inalienable rights of man."

Mr. Miers does not attempt to explore all the incidents or all the personalities who took part in the historic events which he describes. This is not a history book but rather a presentation of the thoughts, the needs, the ambitions of the participants. In large measure he allows them to speak for themselves quoting from their diaries or speeches, thus revealing their personalities in their own words. He chooses his actors well, binding their thoughts together to make a coherent, interesting story, tracing with imagination and sensitivity the progress of Americans for a period of 175 years.

First we read of the early fortune-seekers who came to Jamestown, their failures and eventual successful founding of the largest colony in America with Williamsburg as its capital. Next comes the Decade of Crisis preceding the Revolution when, as John Adams insisted, occurred the real American Revolution in the minds and hearts of the people. Of particular interest is the emphasis on the parts played by George Mason and George Wythe. Finally there is the story of the Yorktown campaign leading to the last battles in Virginia and the surrender, told in the words of people who took part on both sides.

By careful selection of his speakers and skilful blending of their thoughts, Mr. Miers presents our early history through individuals who, each within his own generation, reshaped his life to fit his own time of living. Throughout runs the thread, the dominant growing impulse that, wearing many faces and serving many ambitions, links each of these three chapters into one story.

Mr. Catton's "America Goes to War" was derived from a series of lectures delivered at Wesleyan University in 1958. In his introduction the author writes that the Civil War "is becoming to us, what it never was to the people who had to take part in it, something romantic, a bright and colorful splash in the center of the slightly drab story of this country's nineteenth-century development" and that "we are missing the real point of it."

He contends that this war was "not an ending but a beginning . . . from which we made a fresh start." He believes that in spite of all that has been written about it we should further explore such basic questions as how we as a people approached it, fought it, and how we met or failed to meet the challenge that its end brought to us.

Mr. Catton's point is well-taken and ably presented in a series of chapters dealing with various aspects of the war and its aftermath. These chapters are interesting and colorful, written in an informal manner which makes for very easy reading. They represent some well-developed thinking by Mr. Catton, who has spent years reading, studying, and pondering the war and its effect on the people of this nation.

The first chapter deals with the Civil War as the first modern war, another discusses the politics involved in forming the Union armies, a third describes the citizen soldier of the day. The fourth and fifth subjects, respectively entitled "Making Hard War" and "The Era of Suspicion," emphasize the fact that in this war, as in all wars, a grim price was paid. Finally, Mr. Catton brings to our attention the problems remaining at the end of the war and the unfinished business of the racial problem, which we must somehow solve.

With some of his statements and conclusions there will be disagreement but I suspect that Mr. Catton expects and welcomes this. His ideas are stimulating and thought-provoking; they will provide topics for further discussion, thus accomplishing his purpose of opening up new fields for further exploration.

H. aged four years, three months: "'A somewhat lonely childhood.' It is not difficult to see why."

"My Uncle Harry"

UNCLE HARRY WAS A GENTLEMAN, according to Geoffrey Willans's reminiscences in his biographical sketch, **"My Uncle Harry"** (Crowell, $2.50). Uncle Harry, or the Honorable Harold Vernon Algernon Winger, born in 1888, was the son of a baron. He was properly educated (Eton, Oxford), suitably outfitted (Savile Row), and accordingly sent forth to serve, loyally and stoutly, the best interests of his sovereign (the Diplomatic Service). If the sun is setting over the Empire's finest, such as Uncle Harry, he at least gains a kind of loving immortality in his nephew's witty, tongue-in-cheek, but thoroughly indulgent portrait.

Caught! ("X" and Uncle Harry): "Much of Uncle Harry's work was highly secret. This is a picture taken from German archives after the Great War. Uncle Harry was meeting an agent of a certain power when snapped by the agent of another power. 'X' was later found murdered. 'Got nothing out of him,' said Uncle Harry."

The Puckeridge, 1954: "Even in his later years Uncle Harry was a keen rider to hounds. On this occasion his horse had unseated him and galloped off. He is pondering his dilemma. The fox is behind the hedge to the right of the picture."

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PHOTOGRAPHY

From Darkroom to Art

By Doris Bry, *author of "Alfred Stieglitz: Photographer," published by the National Gallery of Art.*

ALTHOUGH we have been exposed to countless picture histories of subjects ranging from jazz to philosophy, it is surprising that until the recent appearance of Peter Pollack's **"The Picture History of Photography"** (Abrams, $17.50) we have had no such history of photography. Mr. Pollack enjoys photography, and his book, including more than 600 photographs with text, is his way of saying it.

The volume brings together, often indiscriminately, more material than is available in any other single recent book on photography. An added virtue is its inclusion of some of the documents of our historical landscape, such as the nineteenth-century photographs of the American West, and the Farm Security Administration work of the Thirties.

More readers will look at the pictures than will read the text, which makes the striking omission of Paul Strand, among others, regrettable, especially in view of his influence on many younger photographers whose work is shown. It is even stranger to find absolutely nothing by noted contemporaries such as W. Eugene Smith, Richard Avedon, Feininger, Izis, and several others. For many of the photographers whose work *is* included, it is hard to understand Mr. Pollack's selections. The Steichen group, for example, ends with a print made in 1915, and shows none of his brilliant later work from the *Vanity Fair* era through World War II. Todd Webb and Irving Penn are each represented by a single uncharacteristic print, and many similar examples could be mentioned.

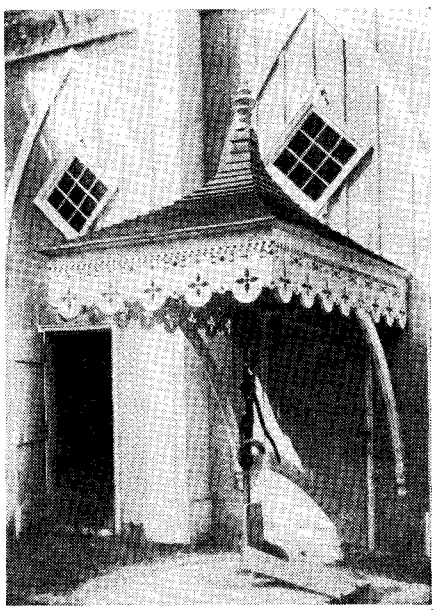
In accordance with his well-expressed belief that photography's horizons are wide, toward the end of the book the author offers, under the heading "Photography Today," three sections: color photography, scientific photography, and, third, "Around the World in Fifty Photographs," each properly a book in itself. Certainly, at least in the first two of these sections, work of greater merit could have been secured. As they stand, they give the unfortunate effect of last-minute improvisation. And, with these imaginative headings, it is surprising to find ignored American fashion photography, in which some of our best contemporary work is being done.

Perhaps this sense of haste and confused purpose throughout the book results from too many ideas about photography, and a lack of decision about which is foremost. On the one hand, for example, Mr. Pollack says his book is mainly concerned with "photography as an art, and with photographers as artists."

On the other hand, he seems fascinated by the idea that because millions of amateurs photograph, "photography became a folk-art—the most democratic art in history." These two ideas are never quite reconciled—indeed, they cannot be, for the lasting work of art in any medium is finally always the work of an individual—and as such, neither democratic nor anonymous.

Yet if Mr. Pollack has not produced the ideal picture history of photography, his enthusiastic effort has given us a fresh and lively picture book which can be enjoyed at all levels of interest.

"Masters of Photography," by Beaumont and Nancy Newhall (Braziller, $12.50), is an excellent complement to the Pollack book, offering in depth work by nineteen photographers, accompanied by a brief documentary text. Starting with the work of D. O. Hill and Adamson, and ending with that of Cartier-Bresson and Ansel Adams, the photographs have been carefully chosen to speak for themselves. The variety of feeling, approach, and subject-matter demonstrated by the Newhalls' selection suggests the range of expression possible to photography as an art form.



—*From "Masters of Photography."*

Walker Evans's "Maine Pump," 1933, "suggests the range of expression possible to photography as an art form."

Probably no two persons could ever agree on nineteen workers as *the* masters of photography, and certainly several of those included seem to me questionable. But this is the difference of opinion that makes horse-racing—and does not detract from the many fine prints the Newhalls have brought together. Nor does it keep us from the indoor sport of picking our own nineteen.

IN BOTH of these books the most serious defect is poor plate quality—serious because photography, whose essence is the black to white scale, depends more than any other art form in reproduction on the caliber of its plates. If the Newhalls' plates seem unsatisfactory, however, it is worth noting that about twenty photographs appear in both of these books, many reproduced from the same museum original, and in every case but one the quality of the Newhall plate is the better. The quiet design and arrangement of the photographs on the pages are also in favor of "Masters of Photography."

The Newhalls have respected the photographers' work by not cropping, as far as I can see, and the Pollack book crops repeatedly. This is especially misleading in view of the publisher's "Special Note to Readers," which states that "because it was felt to be of interest to readers, the publishers have reproduced the photographs in this book exactly as they have come from their makers . . ." Surely, to mention only one startling example to the contrary, Stieglitz never intended that the central area of his New York print reproduced on page 275 should be carved out and enlarged to another full page (quite properly without credit to Stieglitz). If a print is worth reproducing at all, certainly the photographer's intention should be respected.

Where these two books offer us what may endure as photographic history, the current crop of annuals attempts the more difficult task of identifying the prints that will make the history of the future. Out of eight such volumes, three have special photographic interest.

When is an annual not an annual? The answer is found in Tom Maloney's **"Pictures That Talk, U.S. Camera 1959"** (Duell, Sloan & Pearce, $8.95). Its high spots are the sections on Edward Steichen's Museum of Modern Art

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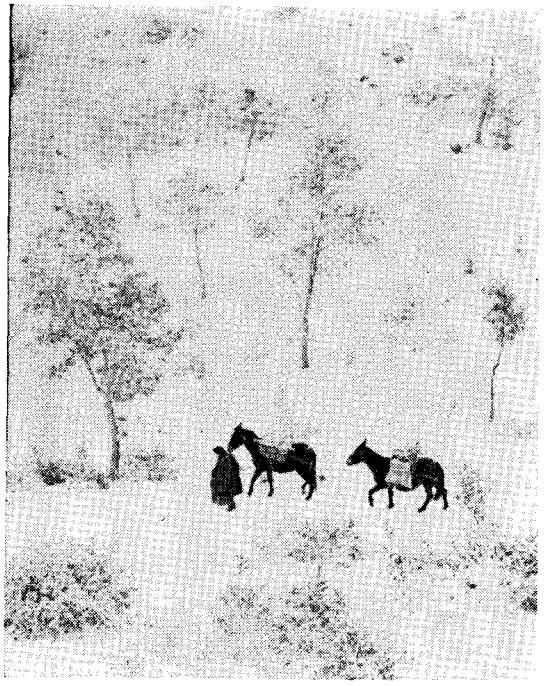
—*Photographs from "The Picture History of Photography."*

Three photographs made in 1873 by Oscar G. Rejlander for Charles Darwin's book "Expression of the Emotions." Left: "Fear" (self-portrait). Center: "Sneering and Defiance." Right: "Grief."



Fulvio Roiter, "Umbrian Landscape." 1955.

Henri Cartier-Bresson, "Allée du Prado," Marseille. 1932.

Exhibition, "Seventy Photographers Look at New York"; eight "portfolios" by well-chosen photographers, and the core of most annuals, "Fine Pictures. American-International," a section of about 100 pages showing the work of close to sixty photographers.

While in "Pictures That Talk" the plate quality is often below the excellence of the photographs, in **"Photo Maxima 1959"** (Photo Maxima, $2.95) and **"The German Photographic Annual"** for 1959 (Garden City-Amphoto, $7.95) often the printing and design standards seem higher than the selections warrant. "Photo Maxima 1959" is the second annual expression of a new idea, to show an international exhibition in book form. Although the level of work is uneven, much of it shows genuine imaginative talent. If its aspirations still run beyond its achievement, it is nevertheless a pleasure to see this earnest attempt in America to combine high-caliber international talent with good design and reproduction. It is to be hoped that this original venture, fostered and edited by Miss Hope Sanders, will win the wide public support it merits.

"THE German Photographic Annual," in presenting the best current work from Germany, shows that even in a commercially printed book, halftone plates can have life. Once again, an annual section is supplemented by more extensive groups from a few talented photographers. While format, design, and plate quality all help the reader to see the work, the text essays do not. Fortunately, the photographs chosen by the editors speak more loudly than words.

What is really missing from these many pages is the stamp of style. A Hill, a Stieglitz, a Steichen—we know them without captions. A very few of the photographers in these annuals have it—some will attain it—others will fail. While recognizing the difficulty of assessing one's own era, it seems possible that these annuals dilute their most valuable function by including so many historical features. As their editors' work in assembling them is largely a labor of devotion, would they not serve photography better by printing fewer and better photographs more beautifully next year, and setting the public an ever-higher standard?

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FICTION

No Bejasus in New Jersey

***"An End to Fury," by Edward Mannix** (Dial. 503 pp. $4.95), is a long, turbulent, yet comic story of the Boyle family of Jersey City. David Dempsey, author of the recent novel "All That Was Mortal," evaluates Mr. Mannix's book in terms of the Irish-American tradition in our fiction.*

By David Dempsey

FOR nearly three-quarters of a century now, since Harrigan and Hart popularized the Irish immigrant in the Mulligan Guards, writers in America have struggled to maintain the image of these people as quarrelsome, boisterous, hard-drinking, politically crafty, garrulous, awesomely (if sometimes irreverently) religious, wildly emotional and—beneath all this—somehow lovable and sentimental.

When an Irishman opens his mouth in a book, something either devastatingly funny or unprintable is supposed to fall out; and when he gets drunk (as he usually does in fiction), he is expected to beat his wife. He is seldom socially acceptable, even when he has money. His name, if he is male, is usually Pat or Mike; and if female, Maggie or Bridget. Lastly, his conversation is sprinkled with the stock phrase "Bejasus this" and "Bejasus that," although, speaking for myself, I have never heard an Irishman use the term Bejasus unless he had just finished reading a novel about Boston.

For a number of reasons, the Irish in America have tried very hard to live up to this image, even to prolong it beyond the term of its first- and second-generation usefulness. If nothing else, it has given them a romantic notion of their entertainment value and a sense of identity in the melting pot. In this respect, Edward Mannix's "An End to Fury" could well be an end to novels about Irish-Americans. Given the broad stereotypes he has elected to work with, it is difficult to imagine anyone making more effective use of his material. He has a shrewd grasp of character, an ear for dialogue, and a born novelist's instinct for keeping his story alive on every page. His book is rich in its humanizing detail of the lower-class Irish, and although this sort of thing has been done before—the incessant trotting back and forth to the grog shop, the sidewalk horseplay, and the washerwoman vulgarity of the female characters—I cannot remember seeing it done more entertainingly. If anything, Mr. Mannix's talent for the comic pushes him too far, and prevents him from writing a basically serious book.

"An End to Fury" is set in the Jersey City of the late Frank Hague, like Boston, one of the remaining enclaves of Irish Home Rule in the United States. The Boyle family are just the kind of people you would expect to find there. Star, the father, is a shiftless, flannel-mouthed apartment house janitor who dreams of the good old days when he amounted to something. Wasn't he a bricklayer once? And didn't he woo his wife, Ceil, right out of an orphanage and from under her sister Margaret's suspicious nose? She was a sylphlike lass then, but look at her now—obscenely fat, with backsides like a pair of sofa cushions, forever sprinkling herself with holy water when she isn't throwing it at her unhappy husband.

Three of the four Boyle children are grown, and Bejasus do they have problems! Francis is studying to be a priest and fighting his latent homosexuality; Vincent, a truck driver, is a decent lad who will turn out all right; and Clare is a cute trick trying hard to keep her virginity intact while working as a model. About all of these people there is a kind of violated innocence. Friends, relatives, small-time politicians, Catholic priests, lecherous cloak-and-suit men swirl about them, break through the defenses, and exact their tribute. This is done not so much in the fury that is expressed by the book's title, but in the spirit of broad comedy, for Mr. Mannix's talent for mimicry is of a high order, and his humor is at least in character with the literary image, if not always the actual demon, of the Irish.

And yet one finishes the novel with a feeling that there is more to the subject than this. What has been skimped is the social perspective implicit in the novels, say, of James T. Farrell, which is really the basis of serious fiction about minority groups in America. There is no real clue here as to just what code the author is exploring, for the focus of his attention is on the surface kicks rather than the underlying demands of his material. Toward the end, as a result of this, the jokes become increasingly repetitious and the Boyles themselves begin to suggest creatures of manipulation, rather than the agents of their own miscast destiny.

Your Literary I. Q.

Conducted by John T. Winterich

EDIBLES AND POTABLES

Wherever else writers may find titles for their books, they seldom go to the culinary. Nan Carpenter, presently of Pasadena, California, has compiled a list of nourishing titles and asks you to collate each with its proper author from the second list. Answers on page 73.

1. "A Handful of Blackberries"	( ) Nancy de Angelis
2. "A Surfeit of Honey"	( ) Thomas Costain
3. "Below the Salt"	( ) Peter DeVries
4. "Cakes and Ale"	( ) Elaine Dundy
5. "Camembert"	( ) Ellen Ferber
6. "Cocktail Time"	( ) Earl Stanley Gardner
7. "Cornflakes and Beaujolais"	( ) Rumer Godden
8. "Food and Drink"	( ) Aldous Huxley
9. "New Bottles for New Wine"	( ) Emily Kimbrough
10. "Rootabaga Stories"	( ) Russell Lynes
11. "The D.A. Breaks an Egg"	( ) Somerset Maugham
12. "The Dud Avocado"	( ) Mary Renault
13. "The Five Red Herrings"	( ) Christine de Rivoyre
14. "The Gingerbread Man"	( ) Paul Roberts
15. "The Grapes of Wrath"	( ) Carl Sandberg
16. "The Greengage Summer"	( ) Dorothy Sayers
17. "The Last of the Wine"	( ) Ignazio Silone
18. "The Mackerel Plaza"	( ) John Steinbeck
19. "The Tangerine"	( ) Louis Untermeyer
20. "Water, Water Everywhere"	( ) P. G. Wodehouse

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Jealous Mistress of the Law

***"Sober as a Judge," by Henry Cecil** (Harper. 217 pp. $3.50), is a comic novel about an English judge whose trials only begin in the courtroom. It is reviewed by a Michigan Supreme Court Justice who wrote, under the pseudonym of Robert Traver, the best-seller "Anatomy of a Murder."*

By Robert Traver

HENRY CECIL has carved a literary career out of writing about the law. This is his sixth novel on the subject, and the third about Roger Thursby, the mild hero of this book, a shy, fortyish English lawyer who, in this instalment, has just been appointed a judge of the High Court—roughly the equivalent of our circuit courts. We sit with His Honor on his first case, and many more thereafter, during which we casually meet his understanding wife, Anne; his old friend, Henry, also a judge, and Henry's wife, Sally. Then, eternal conflict, there is the lovely Toni, the seductive young hostess of a night club run by Roger's old school chum, the incorrigible Plumpstead, who has neglected to grow up. Early in the book Toni sits upon the startled Roger's lap, from which His Honor finally and rather reluctantly manages to dislodge her. He has even more trouble getting her off his mind.

Characters in modern English fiction are apt to be somewhat short on blood but awfully long on conversation. This very anemia seems to breed more fulsome rhetoric. So it is with the people in this novel. They are endlessly urbane, witty, and gay. None is ever sick, broke, or hungover. All are devastatingly articulate on every occasion. Their aplomb and social resources are boundless. Their only lapse is their failure to come alive. Yet they are so utterly charming that one finally even forgives them that. Thus the author simply announces that Toni is young and beautiful, following which the reader can presumably further mold her to fit his secret ideal, the author merely handing him a convenient do-it-yourself kit. The reader is left to paddle his own gnu, as one of these characters might put it. In the meantime Toni walks and talks. Especially does she talk. By and by one grows a little wistful and sated with charm and longs for the intrusion of some pulsing, gutty character full of beans and bad taste who will occasionally kick over the traces and curse or belch or split an infinitive. It is no use. Everyone remains grammatically and socially immaculate, each wound tightly by his creator, all talking, talking, talking to the bitter end.

Perhaps Mr. Justice Thursby and his compulsively garrulous friends might have assumed less ghostly proportions if one had read the previous novels about him. One doubts it, however, and suspects the truth is that the author cares not a fig about his characters—except possibly Roger himself, that they are simply his convenient marionettes, and that his one true love is the law and stories about the law, stories about lawyers, about judges, about musty, ill-lighted, old English courtrooms and their processions of wrangling litigants for lo these hundreds of years. This love manages to penetrate all the torrent of talk.

What emerges, then, is the author's abiding devotion to the jealous mistress of the law, with all her feminine mystery and fickleness—and, since she is a woman, her occasional wayward tendency to pursue the uses of logic to monstrously illogical ends. Any lawyer knows that the law is a vast reservoir of "human interest" stories. Although lawyers live by words, miraculously few of them have tapped this curiously neglected reservoir. Henry Cecil has shrewdly done something about it; this is his sixth trip to the bottomless well. In this novel he has presented an absorbing and sprightly sampling of stories about the law, telling them with great affection and boundless urbanity and wit. Perhaps only a dyspeptic and mildly envious American judge would have looked for a little more.

TWISTED APPLES: As a preface to **"The Sleep of Baby Filbertson and Other Stories"** (Dutton, $3.50), James Leo Herlihy quotes a paragraph by Sherwood Anderson which ends, "Only the few know the sweetness of the twisted apples."

Mr. Herlihy's "apples" are indeed twisted. His principal characters include Miguel, an eighteen-year-old homosexual prostitute on the prowl in San Francisco; Lizzie, a fortuneteller and former Hollywood movie extra, now verging on insanity; Wesley, a withdrawn young man who is indifferent to women and subject to nightmares, and Rudy, the "Baby Filbertson" of the title story, a wretched mountain of flesh who dreams that gypsies have castrated him and whose chief activity in life—besides eating—is a nightly attempt to steal some of his mother's "pheenies" (phenobarbitals).

The prototypes of these derelicts, misfortunates, and grotesques, are already so common in current literature that Mr. Herlihy's examples do not shock one's sensibilities; neither do they lay a strong claim to one's sympathies, since the real pathos of such lives remains largely unexplored.

Mr. Herlihy reveals a surer touch when he writes of less disoriented people. Compassion for Irene, the heroine of "Pretty on the Bus at Nighttime,"

On the Death of a Student Hopelessly Failing My Course

By George Cuomo

HE DIED the day before the last exam,
Leaving parents a lifetime of saying
"He could have made it, poor boy!" Poor boy, he
Could not. How little he could do in life!
He lacked whole galaxies of talents, lacked
Quickness of hand or foot or eye or mind,
Lacked will and ambition, lacked height and strength,
Lacked even hope, lacked means of being hurt.
He could swim well, he told me, and tried out,
And did not make the team, and did not mind.
Failure themed his small life, comforting him.
He died racing a fire-red sports car,
Soaring from the mountain roadway to spread
A giant arc across the still night sky.

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is readily given: she has been deserted by her husband, she takes a job at an Army PX in the hope of finding herself another husband, she is betrayed again. Her betrayal is inevitable and moving. Equally moving is the fate of Polly, in "Weeping in the Chinese Window." She is a lonely girl who finds love in a casual meeting with a stranger, comes to know heartbreak, and returns to loneliness. In both of these stories Mr. Herlihy shows that when he chooses to ignore the present literary vogue for the bizarre and the unnatural, he can produce a work of quiet, somber value.

—WILLIAM WISE.

TIME OF THE PLAGUE: Smallpox is something you're vaccinated against as a child, not a disease you actually *get*. Doctors in civilized countries hardly ever see a case of it, and few people bother to get revaccinated when they grow up. And so the virus continues to live, in less sanitary parts of the world, in its most hospitable environment—dying human bodies. Occasionally it wanders into a place like the English industrial city of Kingsbourne in Elleston Trevor's novel **"The Pillars of Midnight"** (Morrow, $3.50). There it spreads like gas in a vacuum, and the cozy citizens of the welfare state get a shocking breath of what it must have been like in a medieval plague city, with pest-marked doors, empty streets, and bodies being carted away to be burned. But it is only a faint breath. Mr. Trevor's terse, concrete, dialogue-packed prose shows us how Kingsbourne's Health and Police Departments fight the epidemic, relentlessly tracking down the contacts of the original carrier, an airline steward just returned from the Far East. As the contacts multiply in geometric progression, so do the efforts of the authorities.

Into this growing pattern the author tries hard to weave the personal affairs of his hero, Dr. Steven Monks, but the fight against the plague dominates everything. The doctor's wife gets smallpox, and his one-time mistress is exposed to it by contact with a new lover. Only Dr. Monks knows this, and he cannot bring himself to identify her to the authorities while she flees from her lover's deathbed and from the notoriety that would come from public knowledge of their affair. This is all rather contrived, and sometimes Mr. Trevor's Britishers are a little too proud of their upper lips, but these faults do not submerge the virtues of a tense and absorbing narrative of the city's efforts to cut the web of disease that spins out from one chance contact.

—THOMAS E. COONEY.

FARAWAY PLACES

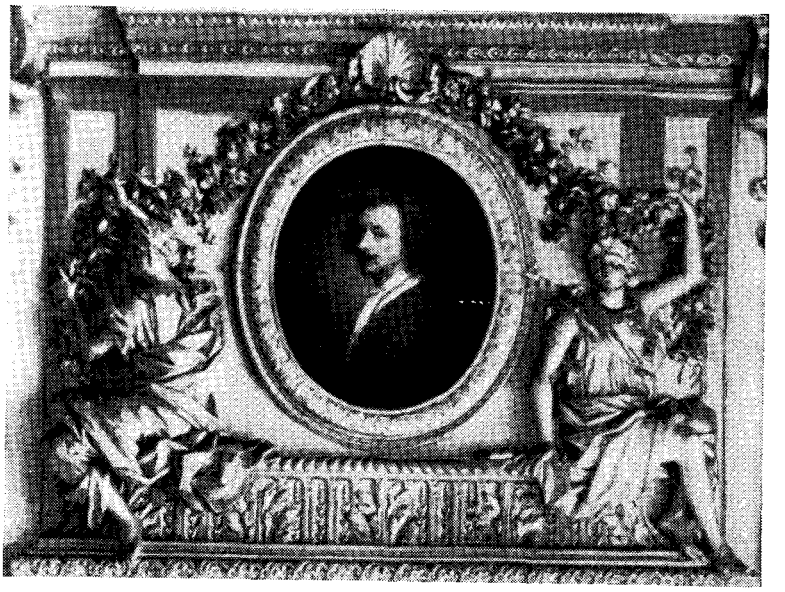
Expeditionary Enterprises

By Jeanette Wakin

IT UNDOUBTEDLY does not often occur to the explorer who sits precariously atop a Himalayan peak to ask himself why he has taken all the trouble to get there, though it is a continual source of wonder to us who sit at home and read about it. In its pure form, exploration is unacquisitive; it does not necessarily seek new knowledge and these days, at least, hardly ever material gain. One answer was hinted at by an Englishman who, advising his readers to take to the wilderness, noted that he would quite naturally be considered mad by his countrymen, since a nation of shopkeepers would shudder at research which did not promise a profit within a year. "And so you will sledge nearly alone," he said, "but those with whom you sledge will not be shopkeepers and that is worth a good deal." This is indeed an unromantic view of a highly romanticized occupation, for it reduces it to a dissatisfaction with and perhaps a rejection of society and those who live in it. But the rewards of exploration depend, according to the commentator, on its most unacquisitive aspects. If you march your winter's journey, he said, you will have your reward, "so long as all that you want is a penguin's egg."

It was in such an affable spirit that a group of young men in their early twenties set out from beneath the pinnacles of King's in Cambridge to investigate Gough Island, a peak of the Mid-Atlantic Ridge that pierces the surface of the ocean a day's journey from Tristan de Cunha. **"Mountains in the Sea"** (St. Martin's Press, $5.50) is the very readable account of this six-month expedition to the South Atlantic, written by Martin Holdgate, one of its three leaders. Although it didn't have government sponsorship, the expedition was undertaken with the financial help of a number of groups like the Scott Polar Research Institute and had the *post facto* endorsement of Prince Philip, who, when he read the typescript of the book, visited Gough and then wrote the preface.

The main objective of the expedition was to learn something more about the nature of the undersea ridge of mountains that runs from Greenland to within 1,000 miles of the Antarctic continent, a ridge whose peaks include the Azores, Ascension, St. Helena, and Tristan de Cunha. All this brings up some fascinating speculations about Lost Continents,



THE PALACE OF THE SUN KING was a repository for some of Europe's most glittering art. A new addition to Les Beaux Pays series, **"Versailles"** (Essential, $8), by G. Van der Kemp and J. Letron, depicts the splendor of tapestries, sculpture, and painting with which Louis XIV surrounded himself. A self-portrait by Van Dyck, above, emblazoned the door to the king's bed chamber.

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but the young scientists confirmed their suspicions that Gough was no more nor less than a separate volcanic mountain built up by eruptions in mid-ocean. Its climate is mild and wet, and the remoteness of Gough is intensified by its strange moonscape face, perhaps never polished smooth by a geological ice-cap. The island is portrayed in every detail, and illustrated by many photographs.

Mr. Holdgate also describes the acclimatization visit to Tristan, where all the inhabitants belong to seven families, some of whom are descendants of shipwrecked sailors and who speak a dialect sounding like mixed American South and Scottish. There are no people living on Gough, however, though the seals, penguins, and sea elephants, not yet intimidated by their familiarity with man, provide the author with material of considerable interest, as do some rare and nearly extinct species of birds and insects and plant life.

THERE is probably no species of life which has been the object of so much fuss as birds, and no one more dedicated to exploration than the bird watcher. Unlike the mountain climber or deep-sea diver, movies are not made about him, though he may set out through the most remote wilderness in search of his own penguin's egg, the pleasure of inspecting through field glasses a probably embarrassed Lesser Short-Toed Lark.

"Wild Paradise" (Houghton Mifflin, $7), by Guy Montfort, a prominent British ornithologist, is the distilled account of three expeditions to the almost inaccessible Coto Doñana in southwestern Spain. The 67,000 acres of the Coto, for 500 years a hunting preserve for the dukes of Medina Sidonia, now belong to three families, and are still the most important wildlife sanctuary in all of Europe. Locked between the brilliant beaches of the Atlantic coast and vast marshes on the east, the region is populated by half the bird species of Europe and with the animals of an Afro-European climate and vegetation: wild boar, wildcat, lynxes, fallow deer, snakes, and lizards. The expeditions included some distinguished naturalists, among whom were Sir Julian Huxley, Roger Peterson, James Fisher, and Field Marshal Viscount Alanbrooke. The production of the book is as lavish as the locale, mostly because of the superb photographs taken by Eric Hosking, another member of the expedition. One charming photo shows Lord Alanbrooke on his knees, confronting the avifauna with a camera, wearing a stiff black bowler.

"The Mountain World" (Harper, $6) is an annual publication of the Swiss Foundation for Alpine Research, edited in the English edition by Malcolm Barnes. Readers of climbing literature may be already familiar with its predecessors and so will look forward to seeing this 1958-1959 edition, which is a sort of almanac of the year's ascents and exploits and accidents. All of its sixteen pieces have been written by the mountaineers who took part in the actual expeditions. The articles are as diverse as the peaks themselves, and range in tone and treatment from bare, ingenuous recounting of scientific data and methodology of assault to gossipy recording of the day's events (" 'Tea's up,' Charles shouted. 'The slope's coming down,' we yelled back."). The simplicity and directness with which each piece is written lend a curious charm to the book, and this is no less enhanced by the cheerful philosophy of the mountaineer underlying the narrative, that it is better to climb than to get there.

As for the peaks they climb, they include the Mexican volcanoes, Manaslu, Machapuchare, Gasherbrum, and Broad Peak in the Himalayas and the Karakorum, and peaks of the Andes. The book is outstanding for its sixty-eight pages of magnificent photographs of great, snowy mountains, some folding out on the side and some at the top, really making 208 pages of pictures. In them, people are at a minimum, but superimposed on the mountains, as if they were maps, are the familiar dotted lines which curve up and down the slopes, and crosses to mark encampments.

The Keeper of the Map Room at the British Museum, Dr. R. A. Skelton, has put together a collection of maps drawn or used by early explorers which were originally presented as fourteen articles for London's *Geographical Magazine* and which now appear together in a handsome volume called **"Explorers' Maps"** (Praeger, $12.50). Accompanied by an authoritative text, the collection of more than 200 maps is not a systematic history of exploration, though it constitutes a detailed cartographic record of considerable interest. The material is roughly divided into six regions of the world, based on the geographical notions the early explorers themselves had of it. The maps begin at the fifteenth century, since chart work in connection with voyages of discovery before then was rare. It is fascinating to look at the graphic evidence of an explorer's ideas about the world at a given period, his distilled description of the known and unknown. It is especially interesting if the maps are as prettily done as were the medieval guides, with their little symbolic figures and descriptive landscapes ornamenting the continents.

FROM COCHIN TO KASHMIR: Although **"Time of the Mango Flowers"** (British Book Centre, $5.95) is intended to be a cultivated amateur's introduction to the treasure house of India, actually, it is the record of Roderick Cameron's own journey to view for himself the great monuments and the delicate wonders of Indian art and architecture. Fortifying himself with history, archeology, legend, and imperial scandal, he has brought life to deserted cities and perspective to busy modern ones, and has obviously enjoyed and enriched himself so much that the infection is inescapable. This is an excellent book by a thoughtful and intelligent observer.

"Observer" is the accurate word. The author is not particularly sensitive to the nuances, the feel, of India and Indian life. At his back one always hears generations of the best sort of Anglo-Indian civil servants. But this is a solid vantage point, after all, and Cameron has made himself a good pair of eyes for the rest of us.

He has chosen a dozen or so of the great sights of India, ranging from Cochin in the south to the Moghul gardens of Kashmir, Bombay, Aurangabad, Benares, Agra—the names alone are almost worth the reading of the book. By a wealth of anecdote, ancient temples and medieval courts are filled with a sense of time, place, and people. Across his field of vision move the great fantastical temples of Bhubaneswar and Konarak, with their endless vistas of erotic sculpture, which disturb even while they are being appreciated (it being no longer fashionable to consider them immoral). His descriptions of the cave temples of Ellora and Ajanta give a sharp picture of their scope and fascination, though not of the awe they inspire.

BUT obviously Mr. Cameron likes north India best. When he reaches the exquisite Rajput cities set in the harsh desert, the book expands with a new warmth of feeling. The chapters on the Moghul emperors and their creations are the richest of all.

Unfortunately, the book has been handicapped by dull binding and typography, and a surprising number of printing errors. A more serious weakness is the choice of photographs. While they are both pleasant and numerous, they are too often trivial.

Nevertheless, for the reader interested in discovering more of man's created beauties, "Time of the Mango Flowers" is food for the imagination.

—ROSANNE T. K. ARCHER.

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CRIME

Under Maximum Security

"A Man Against Fate," by Frank Canizio, as told to Robert Markel *(Frederick Fell. 252 pp. $3.50), and* ***"The Society of Captives," by Gresham M. Sykes*** *(Princeton University Press. 144 pp. $3.95)—the first by an ex-convict, the second by an associate professor of sociology at Northwestern—complement each other in their picture of the maximum security prison. Frank O'Leary, a former long-term prison inmate, who for the past ten years has been a free-lance writer, contrasts the two books below.*

By Frank O'Leary

THERE is a rare opportunity in these two easily read books to view the social structure of life behind maximum security prison walls from two widely separated conning towers.

"A Man Against Fate" is the tragic saga of Frank Canizio, an innocent pawn who graduated from a series of high-walled orphanages to a twenty-three-year stay in even higher-walled New York State prisons for a crime that he did not commit and from which he made several exciting escapes.

"The Society of Captives" is a deeply penetrating study of that strange penitentiary world, with its curious mores and argots, into which Frank Canizio was undeservedly thrust and from which he fought his way through the United States Supreme Court to freedom. Sykes, an associate professor of sociology at Northwestern University, spent three years anatomizing the social structure of the maximum security New Jersey State Prison at Trenton. It is Doctor Sykes's sound premise that the social composition of one such institution is a fair copy of the others.

Canizio was five, the second youngest of a brood of six living in a Brooklyn cold-water flat, when his mother died. Four years in an orphanage followed, then a brief interlude of happiness when his father reunited the family, and finally the shock of being returned to another hated "home" when Canizio, senior, took off with a housekeeper about the age of his eldest daughter. Sordid conditions at the New York Protectory led inevitably to several futile escape attempts. Goaded cruelly by a Brother in whom he readily found identification with his despised father, Canizio assaulted his tormentor and was committed to the House of Refuge. He received a handsome certificate upon his release which attested to his skill as a trained printer, a singular achievement for a boy whose duties were limited to sweeping the printing shop floor. Thoroughly maladjusted and steeped in unwholesome influences by this time, young Canizio was a sitting duck for the false charge of robbing a taxicab driver which sent him to State Prison.

There are episodes in the darker areas of Canizio's ordeal that need psychological illumination. For example, about his escape from Wallkill Prison, when he was forced to knife a menacing dog, the fugitive writes, "I thought how much more I would rather have been killing a man than a dog." A reading of Doctor Sykes's book is helpful in understanding how the tensions of prison society twist personalities such as Canizio's into such a distorted social perspective.

Years later this same man was to make good his "escape" by legal means. Despite his lack of formal education, he discovered the dormant power of the old common law *writ of error coram nobis*, the only instrumentality by which a criminal conviction secured without due process of law may be reviewed after the period during which a judgment may be appealed has lapsed.

A rebel with a cause hewn out of cruel personal tragedy, Frank Canizio remains throughout his simple narrative a sympathetic figure with an indomitable will to fight his way out of the penal jungle in which he found himself trapped with no weapons except hope and a religious faith that came hard and late. Permeating the drabness of the atmosphere in which it is set, Canizio's story is always shot through with the light of the man's courage before adversity.

Professor Sykes might well have been thinking of the Canizio saga when he pointed up the cohesive pattern by which convict society struggles against the strictures imposed by the nominally total power of the prison authorities.

Canizio's fellow-prisoners went all out to carry on a risky clandestine traffic in contraband legal tomes in order to further the innocent man's legal fight for freedom against the stubborn resistance of his captors. Dr. Sykes writes:

> . . . it is clear that "cohesive" responses to the harsh conditions of prison life are to be found in the society of captives . . . and the greater the extent of "cohesive" responses . . . the greater is the likelihood that the pains of imprisonment will be rendered less severe for the inmate population as a whole.

The prison riot, says Dr. Sykes, is neither an "accident" nor a chance explosion of a powder keg, but a logical consequence of the shifting balance of power in the social system of the prison.

The extent to which the exist-

(*Continued on page* 73)

"I don't think I could take another of those 'millionaire-versus-millionaire' elections."

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The Freedom to Travel

NO TRUISM of the modern world is more tired than to say we are living in an age of revolutionary change. Yet the strength of the platitude is in its truth. What is remarkable is that change should have become such a constant in our modern world that we no longer marvel at it.

A major part of this revolution has to do with movement—by sea and land as well as by air, but chiefly by air. Only a few years ago no more than 25 per cent of the Earth's surface was readily accessible to the average traveler. Today the figure is 90 per cent. The sociological implications of this almost universal accessibility are only beginning to be comprehended. In the case of the individual, for example, it means enlarging his personal horizon as it has never been enlarged before. For travel, in the most personal sense, is a unique medium of person-to-person communication. Some fifty million people are on the move annually across national frontiers. They are, quite literally, experiencing a new habitat, with all the advantages that increased personal scope has to offer.

But the individual is more than a unit of humanity in transit. He is a bearer of opinions, ideas, manners, desires; he creates effects and absorbs them. He can bring understanding or misunderstanding. In any event, he is now a major factor in the relationship among nations. Anything that interferes with his freedom of movement, therefore, not only runs counter to the dominant trend of living history but interferes with his potential usefulness. Indeed, to the basic American freedoms we must now add the freedom to travel. And any interference with the freedom to travel should concern the American people to no less an extent than interference with speech, press, religion, or assembly.

Yet the freedom of men to travel is being restricted in this country and elsewhere by the unwise actions of various governments, even as official policies in support of travel are widely and earnestly promulgated. In many cases, governments preach an open universe, but bureaucrats practice a closed world. In an official report to President Eisenhower on international travel, Clarence B. Randall, Special Assistant to the President, declared after several months' intensive study of U.S. tourism abroad:

"I hold the strong conviction that tourism has deep significance for the people of the modern world, and that the benefits of travel can contribute to the cause of peace through improvement not only in terms of economic advancement but with respect to our political, cultural, and social relationships as well.

"The freedom to travel is a dramatic freedom. It is a unique instrument of friendly, peaceful communication among the peoples of the earth . . .

"The United States could exercise no more powerful influence in behalf of peace than to display strong leadership in promoting through travel the interchange of friendly visits among the peoples of the world."

President Eisenhower himself has spoken out clearly on the power of travel to promote understanding within the community of nations. Yet the State Department has withheld passports from U.S. citizens when it disapproved of their political views, has banned visits to countries it disapproves of, and has delayed the issuance of visas to friendly visitors from abroad until they despair of ever coming to the U.S., or finally arrive in a mood of angry frustration.

Unrepentant in the face of a recent Supreme Court decision that passports cannot be withheld from U.S. citizens simply because the Department believes they are Communists or otherwise is displeased with their political associations, the officials at State have requested Congress with the utmost urgency to pass legislation specifically authorizing the Department to withhold passports at its own discretion.

The International Union of Official Tourist Organization (IUOTO), the world parliament of travel to which all leading tourist countries belong, has strongly protested impediments to the freedom of travel. The IUOTO has called upon the Economic and Social Council of the United Nations to summon a global conference on reducing all barriers to free travel.

The ideal for all nations is the freedom with which tourists, businessmen, newspapermen, and other friendly visitors journey back and forth across the U.S.-Canadian frontier.

All Americans, beautiful or ugly, should be at liberty to carry their particular image of America abroad—whether the State Department approves of that particular image or not. This image will be a varied one, for we are an enormously varied people. Our strength lies in the variety, not in any official image, processed, sterilized, and certified by a Federal agency. The travel industry, led by the IUOTO and The American Society of Travel Agents (ASTA), is aware of this strength and should be encouraged to support it.

Freedom for one should be freedom for all. Freedom to travel should be the right, not only of all Americans anxious to know the world around them firsthand, but of all visitors from abroad who would like to see the United States in order to learn, in the words of President Eisenhower, that we truly are "a friendly nation and one dedicated to the search for world peace and to the promotion of the well-being and security of the community of nations."

The U.S. travel industry, as a prime agent of this contemporary revolution in international communication among the peoples of the earth, should resolve during 1959 to enlarge the freedom to travel and to defend the peaceful tourist against all who, for either political, economic, or security reasons, would restrict his free movement around the globe. Travel, as a force for education in world citizenship and for peace and understanding among all nations, is a standard to which men of good will everywhere can repair. —William D. Patterson.

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LETTERS TO THE EDITOR

PUBLIC OFTEN IGNORANT

ELMO ROPER (*SR* Dec. 13) is, I am sure, aware that any public-opinion poll, to be truly accurate, must provide realistic, understandable alternatives. But I wonder about his thesis that "A war over issues neither vital to this country nor understood by its citizens would be a tragic outcome." It is probable that very few people in the United States cared much about the outcome of the Munich conference in 1938, nor understood its implications, nor felt that it was vital to this country. The fact that the issues involved in the Formosa Strait are not understood by the American people is not, I trust, to be grounds for abandoning a principle of international behavior for which millions died in World War II, and thousands more in Korea. I think the issues in the Formosa Strait are the same as the ones that faced the Western world in Munich in 1938. I hope the U.S. learns from the past, and does not make the same mistake again.

MUNRO MERRICK.

Sunnyvale, Calif.

CRIME AND PLACE

IN WILLIAM BITTNER'S review of "The Dharma Bums," by Jack Kerouac (*SR* Oct. 11), there is a serious misstatement of fact which the Viking Press would like to correct. Mr. Bittner writes, ". . . Rumor had it there were half-a-dozen more books he (Kerouac) had written since his schoolboy venture, 'The Town and the City.' Rumor appears to be right, and Kerouac seems determined to publish them all at six-month intervals. . . . The latest manuscript out of the Kerouac bottom drawer is called 'The Dharma Bums.' "

In the first place, "The Town and the City," this "schoolboy venture," produced when Kerouac was in his late twenties, and published by Harcourt, Brace when he was thirty to almost unanimous acclaim, was typified by the reaction of the late Joseph Henry Jackson. "Here is a man who takes the writing of fiction seriously and who has unquestionably a great talent for it. You'll be hearing from him again." In the second place, if Mr. Bittner had bothered to check the facts he would have learned that "The Dharma Bums" was started in 1957 and completed in early 1958. Orlando, Florida, was where the author perpetrated what your reviewer would doubtless regard as "the crime." That this was an entirely new project could have been easily verified through Kerouac's Viking editors.

PATRICIA MACMANUS.

New York, N.Y.

CLEAR, VIGOROUS TWAIN

I AM INTERESTED in the statement in TRADE WINDS (*SR* Oct. 11) that Mark Twain never wrote anything very good except "Huckleberry Finn." Perhaps Jerome Beatty has not read the little-known "Mysterious Stranger"—or perhaps he has read it and disagrees with my opinion that "Huckleberry Finn" is a pallid rehearsal for the forcefully told, philosophically comprehensive, and daring "Mysterious Stranger." Twain accomplishes very well indeed the self-identification of the reader with the narrator; the reader must recognize in himself the seeds of the evil weakness which moved the narrator to throw the stone at the innocent in order to protect himself from the mob. The expression of determinism is convincing, clear, and vigorous.

VERN HUTCHISON.

Bartlesville, Okla.

THROUGH HISTORY WITH J. WESLEY SMITH

"Welcome home, Wesley—tell me all about your trip with Ulysses."

THWARTED WORD-LOVER

IT SADDENED me to learn from TRADE WINDS (*SR* Dec. 6) that "thwart" has lost its once respectable place in the English language, at least to the extent of becoming unsuitable for children. Even at the cost of thwarting my usual polyheterolexiphilism, I shall try to eliminate "thwart" from my speech; although this will cause difficulty on the occasions when I should otherwise be tempted to order my daughter to stop thwarting my desire to hear a piece of music by her infantile but loud wails. Thus does linguistic change occur; and as everyone knows, all change is progress; and progress must not be thwarted.

A second thought assails me. Is it not possible that I shall be thwarting my child's linguistic growth (a less debatable kind of progress) by denying her the chance to encounter the word "thwart"?

RONALD E. WYLLYS.

Hyattsville, Md.

OUT OF THE BLUE

I AM IN COMPLETE agreement with A. Wilfred May's conclusion (*SR* Dec. 6) that investment in art should be with the expectation of return in esthetic enjoyment rather than financial gain. But certain details of the data he accumulates to support that conclusion may be impugned. He states: "Almost certainly, were Collis P. Huntington alive today, he could not recoup his outlay of $800,000 for Gainsborough's 'The Blue Boy' in 1928." Collis Huntington died in 1900. "The Blue Boy" was purchased by his nephew, Henry E. Huntington, in 1921 for an amount never officially disclosed, and difficult to ascertain precisely, but which was certainly substantially less than the figure quoted by Mr. May.

R. R. WARK,
Curator of Art Collections, Henry E. Huntington Library and Art Gallery.

San Marino, Calif.

POSITIVELY

IN "INSPIRATION FOR THE MODERN MAN" (*SR* Dec. 6) Chad Walsh seems to conclude that the oversimple, positive thinking type of popular religion is *helpful* in dealing with everyday problems, but unfortunately not very *Christian*. Is this because the *Christians* are no longer very *helpful?*

SALLY P. HANSEN.

Los Angeles, Calif.

NEGATIVELY

IN THE CRUSADE against "Popular Religion" the critics have distorted and misconstrued the meaning of the religious writers. The critics also leave little room for prayer, if personal needs are tabu. It is yet to be proved that inner peace deprives one of the incentive to help others or to help solve world problems. The *power of positive thinking* isn't so different from Jesus's statement that if ye have faith as a grain of mustard seed you can remove mountains.

GEORGIA G. WILLIAMS.

Santa Cruz, Calif.

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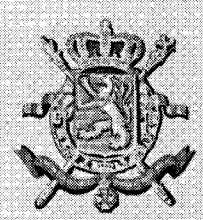
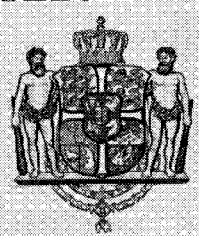
The charm of Europe

AUSTRIA


BELGIUM


DENMARK

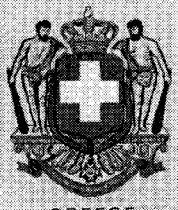
FINLAND

FRANCE

GERMANY

...as varied

GREAT BRITAIN

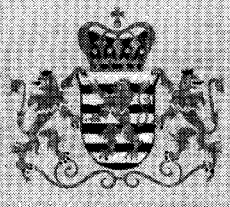

GREECE

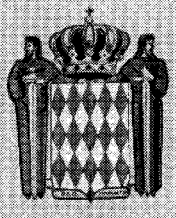
ICELAND

IRELAND

ITALY

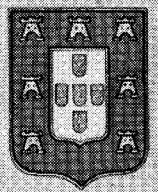
as its national


LUXEMBOURG


MONACO

NETHERLANDS

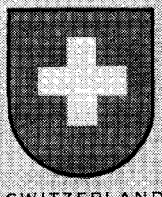
NORWAY


PORTUGAL

coats-of-arms!

SPAIN

SWEDEN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TRAVEL '59

The Jet Age and the Tourist

IT WAS the Year of the Dog and the year 1378 Anno Hegira. It was the year 5719 and the year 1958 Anno Domini. In the skies it was most certainly the year of the jet, the year when western airlines first began to fly commercially without propellers. In the beginning the effort was small, flights to Europe sometimes incredibly fast, sometimes painfully slowed by stopovers; flights to Miami, sometimes delayed, sometimes so bumpy you couldn't balance a budget; sometimes sensationally fast. The advent of the jet was requiring a reshuffle in the cockpits. In a move that smacked strongly of featherbedding and was more worthy of the Musicians' Union than the flightdecks, U.S. airlines were involved in a tangle of strikes. These were the kinks. What could happen when the era of the jets was superimposed on present traffic patterns, on present passport problems, on the welter of trivia currently tangling the tourist would be a big question. What to expect and what to hope for is answered in part by Edward W. Barrett, Dean of the Columbia School of Journalism, formerly Assistant Secretary of State for Public Affairs and once an executive editor of *Newsweek;* by James J. Haggerty, Jr., former Air Force flyer, aviation editor of *Collier's,* presently free-lance aviation writing specialist and editor of the Aircraft Year Book; and by the editor of this department. The WORLD TRAVEL CALENDAR, as always, is the work of Robert Meyer, Jr., author of the "Festival" books. A guide to the tourist abroad in the pages that follow appears below.

—H. S.

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THE JET AGE AND THE TOURIST:

I. Taxes, Tolls, and Tribute

By HORACE SUTTON

WHEN they are off and flying, the new jet fleet that is being added to all the world's airlines will carry a passenger capacity roughly equivalent to floating 160 new ships the size of the *Queen Mary* and the *Queen Elizabeth*.

It is not extravagant to assume, with all these seats shuttling back and forth across the stratospheres, and the airlines faced with a bill for some $5 billion in jet and turbo-prop airplanes, that the cost of travel is going to go down. More people are going to go more places for less money than ever before in man's history. Faced with this premise, it is going to be interesting to see whether the nations of the world will seize this opportunity to promote understanding through exchanges between its citizens, or whether the accelerated flow of peoples across the world will seem to small minds in big positions only a fatter opportunity to trap the traveler with taxes, tolls, and tribute.

As science successfully contrives to widen man's vista, bureaucrats contrive to tax him for the privilege. The traveling man has become the softest touch and the most pluckable patsy since the first rube ambled into the first carnival. He is dunned for a visa, taxed for his ticket, shaken down for tips, overcharged for standard items at the airports, slapped with an "embarkation tax" when he leaves, whacked with a "landing tax" when he arrives. To add to the bother he must fill out forms, open his baggage to rummaging hands. Should, heaven forfend, he have forgotten anything, the shops in his hotel will supply it, at slightly more than the standard rate for standard items. And after this vacation is over he must once more submit to this fleecing and chiding in order to get home. Many a traveler is beginning to wonder if he shouldn't have stayed there in the first place. The problem is so acute, and will worsen as each succeeding jet aircraft takes it place on the runway, that the International Air Transport Association has begun a campaign of "Airline Facilitation."

Says IATA, "In the case of passengers, the time spent at airports is irritating enough; the added annoyance, inconvenience, and expense involved in obtaining travel documents is also a potential cause of lost revenue.

"The vexations of complying with present-day travel formalities is sufficient to deter many people from having a holiday abroad."

Having lured the vacationer with scenes of happy young people frolicking on gorgeous beaches, the Bahamas exacts an Embarkation Tax of $1.68, charges all passengers $1.40 for any airline ticket bought in its islands. You can relax on the white sand strands of Bermuda, but when you're ready to leave, the appreciative government guillotines you with a "head tax" of $2.80. Colombia is very proud of the way it has streamlined tourist formalities. It has dropped the necessity of having a visa. Instead, it requires a tourist card which costs $5. Costa Rica's tourist card is only $2, but it makes up for the difference with a University Tax ($1 if you stay more than thirty days), Emigration Tax (ditto), Medical Tax (forty cents U.S. from everybody leaving the country), Sports Tax (twenty cents from everybody leaving the country), and a Ticket Tax of 5 per cent if you buy a ticket there. What is more, travel souvenirs bought in another country and carried in transit are not exempt from duty and tax. Cuba has a Sales Tax, Stamp Tax, Maritime Retirement Tax, Embarkation Tax, Tourist Tax, and a Resident Retirement Tax, all levied one way or another on travelers and tickets.

THE institution of taxes on those who leave European airports is a new device for squeezing the last *sou* from the tourist before sending him home. Although the International Union of Official Travel Organizations roundly scored the practice at its 1957 meeting in Washington, it only served to underscore its own impotency. The practice is on the increase. Already a malpractice in Britain, France, and Italy, the embarkation tax has lately been adopted by Denmark, Syria, and Austria. France, not exactly widely reputed for its price scales, demands a whopping $2.85 of American tourists flying back home whether they leave from Paris or Nice. And the privilege of landing to worship at Lourdes costs 75 cents.

Even inside foreign countries, whither he has been lured by posters, folders, travel films, travel articles,

(*Continued on page* 56)

—The Port of New York Authority.

—United Press.

The Customs Shed at Idlewild, left—"cleaned up admirably"; Manhattan pier, right—"difficult," "exacting," "useless."

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THE JET AGE AND THE TOURIST:

II. Privilege or Prerogative?

By EDWARD W. BARRETT

THE FEDERAL courts and distinguished members of the bar have lately taken close looks at freedom to travel, which is supposedly a fundamental right of American citizens. They have found both the principles and practices of our passport procedures wanting.

The legal tangle, with strands leading back into the distant past, is highly complex. It is doubly so because, in the mass of rules, regulations, rulings, and procedures, ordinary horse sense has been eclipsed.

The time has come for thoughtful citizens to apply common sense to the tangle, thus providing the lawyers and Congress with a base of popular support on which to proceed.

To comprehend the problem in logical, nonlegalistic terms, it is well to glance at some of the inconsistencies, conflicts and downright absurdities that have developed.

• Our bureaucrats, officials, and even our overworked Secretary of State repeatedly involve themselves in interminable hours of procedural difficulties to keep some left-wing musician from going abroad. Yet this individual and countless other "suspects" can write, telephone, or send packages, uncensored, to most of the world. They are free to meet with Soviet representatives in Washington or at the United Nations. Or they can go, without passports, to other countries in this hemisphere for the kind of rendezvous they may be suspected of planning in Europe.

• We have spent millions abroad to win respect and friendship. Yet we have harassed would-be visitors, distinguished and otherwise, with a complex array of visa procedures, fingerprinting, and perhaps the slowest immigration-and-customs routine in the free world. (Happily, the Government has now relented on the fingerprinting, and has begun introducing new speed and civility into the customs-and-immigration process.)

• We call repeatedly for maximum cultural and scientific interchange. Yet we interminably delay—or flatly refuse—visits by distinguished artists and scientists from non-Communist lands because they have lent their names to some dubious letterhead.

• When in 1949 Red China expelled non-Communist newspaper correspondents, our State Department protested lustily against this move "to blot out . . . objective news reporting." When Red China finally reversed itself and offered visas to American correspondents, the State Department obdurately refused to let them go, explaining its action with a weird procession of conflicting statements.

• Until the courts intervened, we consistently refused permission to Paul Robeson and other Red or pink artists to go abroad. Presumably we feared they would end up in Russia saying nasty things about us. Yet we effectively made martyrs of them. We set the stage for them to shout their criticisms from U. S. rooftops and to add that they were being held prisoners within the nation that preaches freedom to the world.

• We are proud that our system won't deprive a man of his freedom, his property, or even his driver's license without due process of law. Yet we have deprived citizens of their constitutional freedom to travel abroad through proceedings that at worst appeared to be only the whim of some administrative officer and at best lacked certain of the ingredients historically associated with due process.

• The State Department dramatically announced a new exchange agreement for bringing here Soviet artists, students, technicians and others, all presumably Communists. Then the same department called "with utmost urgency" for new legislation permitting it to forbid exit to Americans suspected of Communist activity.

This maze of real or apparent inconsistencies can by no means be attributed solely to the present Administration. This tangle has been long in developing, grew much more confused with the advent of the Cold War, and became acute as the State Department sought accommodation with the forces that produced the worst elements of McCarthyism.

In broad, if somewhat simplified terms, the history of the passport muddle can be summarized briefly:

—*Wide World.*

Robeson—"We made him a martyr, gave him a rooftop to shout from, and something to shout about."

Freedom to travel has from the outset been a basic right of the American citizen. The principle recently has been re-emphasized by President Eisenhower. In addition, the 1948 Declaration of Human Rights, to which the United States is a signatory, provides: "Every one has the right to leave any country, including his own."

Since its beginning, the Government has issued passports through the Secretary of State, leaving him largely unrestrained in the exercise of his discretion. Throughout most of history, however, the passport has not been *required* for travel abroad. It has been simply a convenient document to identify a citizen to officials of his own and foreign lands and to request for him the courtesies and protection to which any citizen is entitled. Only during World Wars I and II and in the recent Cold-War era has the passport been a legal requirement for departure from or return to the United States.

Prodded by that requirement, a number of those whose passports were withheld pressed their cases in the courts. There followed a series of rulings holding, in effect, that the State Department had gone too far—or that it must afford the individual a hearing, the right to face his accusers, and opportunity to know of and answer the specific charges against him. The Department promptly gave passports in some of these cases. Last June the Supreme Court itself ruled that in two cases the Department had

(*Continued on page* 60)

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III. The Perils and the Promise

By JAMES J. HAGGERTY, JR.

THE Jet Age of commercial air transportation in the United States became a reality in the closing months of 1958 when turbojet-powered airliners were introduced on both domestic and international routes.

Despite the attractions of 600-mile-an-hour speed and the undeniable advantages of fatigueless travel that these new civil jets afford, the airline traveler may have some reservations about the safety of these "radical" new aircraft that dispense with the traditional propeller to which he has become comfortably accustomed. He also may have some lingering memories of a series of highly publicized mid-air collisions. Just how safe is airline travel in this new age? he may ask.

The big question is not whether the airlines are ready for jets—they are. They started devising their safety programs long before they placed their first order. The real question is whether the national airways system is ready for jets, or, for that matter, whether it is adequate for any type of flying?

The answer is not clear-cut, but even the defenders of the system admit it is archaic and constitutes a definite hazard to flight safety, although the degree of hazard is sometimes exaggerated. At the same time, there is a great deal being done today to eliminate the hazard, and with every passing month the system gets a little better.

The problem is one called air-traffic control; simply defined, it is the task of keeping airplanes out of each other's way. It is a task that is handled for the most part by controllers on the ground, who assign routes for aircraft to fly and who follow their progress and indicate flight-path corrections on occasions where routes conflict.

This ground system has been unable to keep pace with the rapid growth of air traffic over the last twenty years. It failed to keep pace because its modernization demanded expensive equipment, and the executive and legislative branches of the Government are traditionally immune to demands for money until the problem has been adequately demonstrated.

Well over a decade ago experts were predicting very accurately what would eventually happen to the system if it were not modernized, namely that our skies would become overcrowded and inadequately controlled, with the attendant possibility of mid-air collisions. The first report, in February 1947, called attention to the problem of "shrinking air space" through the growth of air-traffic volume, and called for a long range program to rebuild the control system.

In the same year, an Air Policy Commission appointed by President Truman reached similar conclusions and urged that the Government invest additional funds "for developing, installing and maintaining a thoroughly adequate (air) network." A Congressional Aviation Policy Board completed another study in 1948 and called for a complete modernization of the airways system, which it estimated would cost a billion dollars over a fifteen-year period.

There were subsequent reports in the same vein, but to the layman, his Congresses and his Administrations, air-traffic control represented a vague, intangible technical problem of little personal concern and therefore worthy of little consideration in the distribution of the tax dollar.

In 1950, when an airways modernization program should have been in progress, the Civil Aeronautics Administration received $17,500,000 for air-traffic control and navigation, a sum barely adequate for normal operations much less the requirements for catching up. Despite the fact that the military (a prime user of the system) was in a rebuilding program and adding daily to the number of planes using the airspace, the appropriation dropped $16,000,000 the following year. In 1952, it was virtually halved, and in the succeeding two years it dropped again.

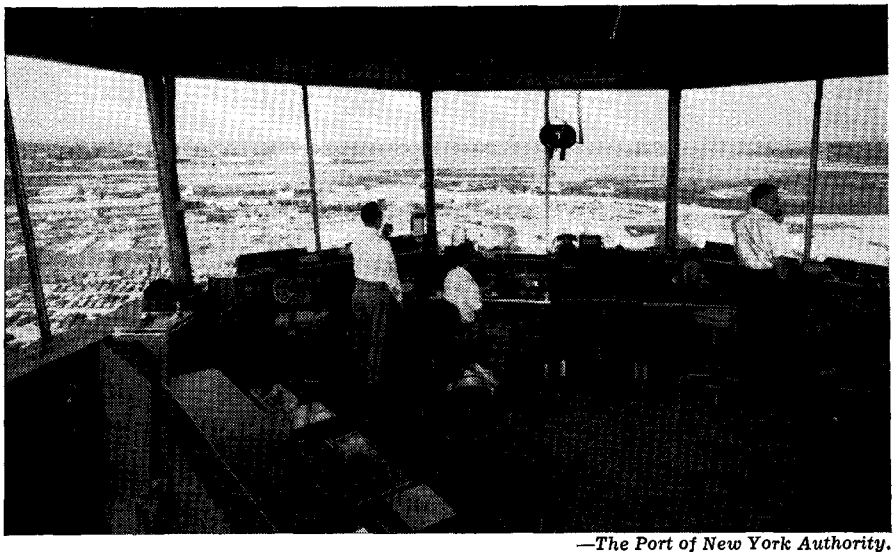
In the last three years, the problem caught the public attention, but it took a tragic series of collisions to do it. Now, belatedly, something is being done.

Today, there are more than 100,000 civilian, commercial, and military aircraft flying in the same air space that one-fifth of that number used in 1938, when the air-traffic control system got its start. In addition, some of them fly at twice the speed of sound, where in 1938, the maximum speed was about 150 miles per hour.

Despite these tremendous increases in speed, the system today uses much the same equipment it did in 1938. Data is relayed between ground controllers by phone. It is posted manually on a board from which the controller is supposed to deduce a mental image of the air space under his control and the sometimes-converging flight paths of the aircraft in it. Except for a few, very recent installations, he does not even talk directly to the planes under his control; messages are relayed through a middle man. It is somewhat like New York City without traffic lights.

Despite this horse-and-buggy system, it is surprisingly safe today, which is a tribute to the dedication of the unsung, underpaid and overworked air-traffic controller. There were mid-air collisions last year, to be sure, and frequent reports of

(*Continued on page* 63)



—The Port of New York Authority.

Inside the Idlewild tower—five times the number of planes at many times the speed, with "much the same equipment . . . as 1938."

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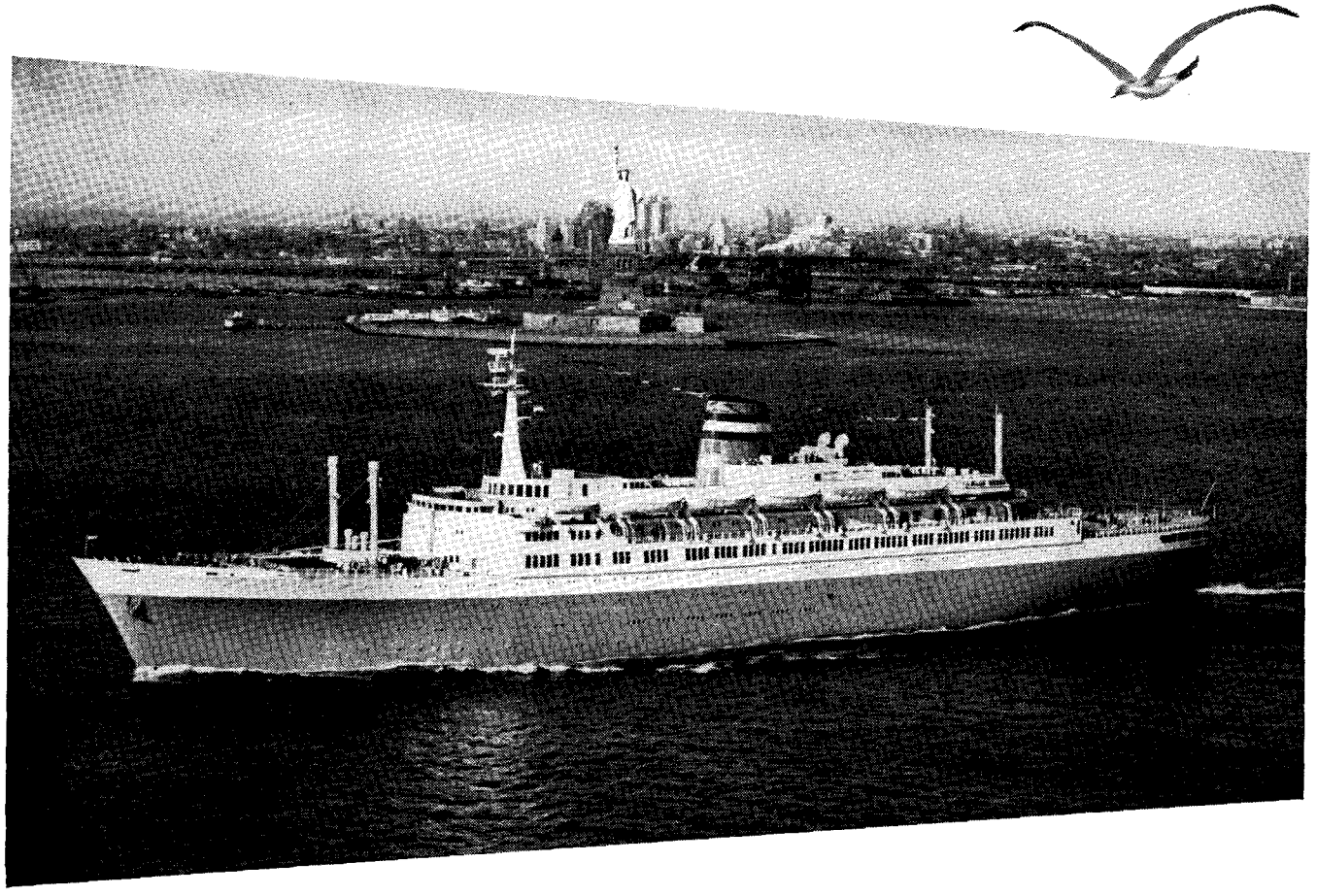

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JANUARY

SUN	MON	TUES	WED	THURS	FRI	SAT
				1 Football Games: Dallas, Miami, New Orleans, Pasadena. Mummers, Philadelphia.	2 Fourth International Student Festival. Manila, P.I. Jan. 1-10.	3 Open Golf Tournament. Los Angeles, Calif. Jan. 2-5.
4 Berg Isel Ski Jumping Championship. Innsbruck, Austria.	5 Befana Festa. Famous Kings' Day fair. Rome, Italy. Jan. 5-6.	6 Install Governors of Indian pueblos throughout New Mexico.	7 Forty-second annual Field Trials. Pinehurst, N. C. Jan. 3-10.	8 Bonspiel. Treherne, Man., Canada. Jan. 5-10.	9 Russians, Colorado College hockey teams compete. Colo. Springs, Colo. Jan. 9-10.	10 King of Norway opens Norwegian Parliament. Oslo, Norway.
11 Twenty-ninth Lauberhorn Ski Races. Wengen, Switz. Jan. 10-11.	12 Pennsylvania State Farm Show. Harrisburg, Penna. Jan. 12-17.	13 Drama Festival. San Juan, P. R. Jan. 13-March 8.	14 Music Festival. San Remo, Italy. Jan. 14-20.	15 Winter Festival. Regattas, horse shows, folkloric events. Malaga, Spain.	16 National Motorboat Show. At the Coliseum, New York, N.Y. Jan. 16-25.	17 German Jazz Fair. Berlin, Germany. Jan. 16-25.
18 International Hahnenkamm Ski Races. Kitzbuehel, Austria. Jan 17-19.	19 Auto Rally. Monte Carlo, Monaco.	20 Fogaceiras Festival. Feira, Portugal.	21 High Fashion Showings, Pitti Palace, Florence, Italy. Jan. 20-24.	22 Western Stock Show, Denver, Colo. Jan. 16-24.	23 Birthday of Grand Duchess. Luxembourg City, Luxembourg.	24 Opera Ball. Major social event. Copenhagen, Denmark.
25 Mozart Festival. Opera, chamber music. Vienna, Austria. Jan. 18-28.	26 International Violincello Contest. Casais Award. Jalapa, Mex. Jan. 17-30.	27 Feast of St. Devoté, local patron saint. Monte Carlo, Monaco.	28 Two-man Bob-sled Waller and Noris Cup races. St. Moritz, Switz.	29 Anniversary Day Regatta. Auckland, New Zealand.	30 Winter Carnival. Parade, coronation ball, sports. St. Paul, Minn. To Feb. 8.	31 Carnival of Flowers, parade. Nice, Jan. 25-Feb. 10.

FEBRUARY

SUN	MON	TUES	WED	THURS	FRI	SAT
1 Folklore Festival. Parade of masked figures. Cadiz, Spain.	2 Winter Carnival. Sports contests, dances. Quebec, Que., Canada. Jan. 31-Feb. 10.	3 Lantern Festival. Thousands of lighted lanterns paraded. Nara, Japan.	4 Narcissus Festival. Oriental pageantry. Honolulu, H. I. Feb. 1-15.	5 Runeberg Day. National poet honored. Throughout Finland.	6 Cruft's Dog Show. London, England. Feb. 6-7.	7 Pre-Lenten Carnivals: New Orleans, Trinidad, Rio de Janeiro. Feb. 7-10.
8 Chinese New Year. 48th anniversary of Chinese Republic. Party in New York.	9 Gasparilla Pirate Invasion. Tampa, Fla. Feb. 9-14.	10 Pancake Races, Shrove Tuesday. Liberal, Kansas and Olney, England.	11 Black-robed penitents parade in Rome on this Ash Wednesday.	12 Coursing. Waterloo Cup at stake. Altcar, England. Feb. 11-13.	13 Art Festival. Barbados, B.W.I. Feb. 1-28.	14 World Speed Skating Championship. Oslo, Norway. Feb. 14-15.
15 Passion Play. Lake Wales, Fla., Feb. 8-April 11. Morell, Spain, to Mar. 29.	16 Apple Blossom Festival. Portimao, Portugal. Feb. 16-18.	17 Date Festival. Indio, Calif. Feb. 14-23.	18 Feast of Bernadette. Lourdes, France.	19 Warwick Vase Golf Championship. Bermuda. Feb. 17-21.	20 Auto speed races. Daytona Beach, Fla. Feb. 20-22.	21 Fur Rendezvous. Auctions, dog-sled races. Anchorage, Alaska, Feb. 21-28.
22 International Toy Fair. Nuremberg, Germany. Feb. 22-27.	23 Alpine Nordic-Swiss Ski Championship. Engelberg, Switz. Feb. 23-March 1.	24 World Figure Skating Championship. Colorado Springs, Colo. Feb. 24-28.	25 Festival of the Pines. New Plymouth, New Zealand. Feb. 25-March 2.	26 International Trade Fair. Melbourne, Australia. Feb. 26-March 14.	27 Opera Festival. Ring cycle. Wiesbaden, Germany. Feb. 21-March 5.	28 Artists' Fancy Dress Ball. Copenhagen, Denmark.

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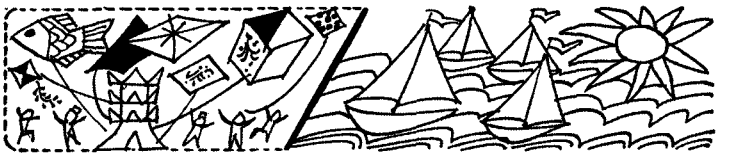
MARCH

SUN	MON	TUES	WED	THURS	FRI	SAT
1 Ante-bellum homes, gardens open to visitors. Natchez, Miss. Feb. 28-Apr. 1.	**2** Holmenkollen Week. Skiing Contests. Oslo, Norway. Mar. 2-8.	**3** Red Cross Fair. Top-flight social event. Bermuda. March 1-7.	**4** Ski Jumping Week. Mitterndorf, Austria. March 3-8.	**5** Ham, Egg Show. Auctions, local entertainment, Ft. Valley, Ga. March 5-6.	**6** Almond Blossom Festival. Quartz Hill, Calif. March 6-8.	**7** Latin American Fiesta. Tampa, Fla. March 7-14.
8 Spring Trade Fair. Vienna, Austria. March 8-15.	**9** Spring Wine Festival. Wellenstein, Luxembourg.	**10** Fallas, Mid-Lenten celebration. Valencia, Spain. March 9-19.	**11** Birthday, King Frederick IX, Trooping the Color, Copenhagen, Den.	**12** Winter Carnival. Cross-country races. Homer, Alaska.	**13** Sun Pageant. Rjukan, Norway. March 12-15.	**14** Automobile Show. Geneva, Switzerland, March 12-22.
15 Historic House Tours. Charleston, S.C. March 15-29.	**16** Ounasvaara Winter Games. Ravaniemi, Finland. March 15-22.	**17** St. Patrick's Day. Parades in Dublin, Ireland; New York, Boston.	**18** International Musical Festival. Cannes, France. March 15-April 15.	**19** Purification Festival. Throughout Indonesia. March 18-22.	**20** Royal Easter Show. Sidney, Australia. March 20-31.	**21** Grand National Steeplechase. Aintree, England.
22 Messiah Festival. Lindsborg, Kansas. March 22-29.	**23** Passion Play. Sezze, Italy. March 22-29.	**24** Purim Carnival. Tel Aviv, Israel. March 24-25.	**25** National Day, Greece. Parades in Athens, Greece; New York City.	**26** Holy Week Processions. Cadiz, Granada, Toledo, Spain. March 23-28.	**27** Good Friday Pilgrimages to Jerusalem in Jordan and Israel.	**28** Explosion of the Cart. Ancient fireworks display at Cathedral. Florence, Italy.
29 Rugger Week. Rugby football featured. Bermuda. March 29-April 5.	**30** International Auto, Motorcycle Grand Prix Races. Pau, France. March 29-30.	**31** Easter Tennis Tournament. Monte Carlo, Monaco. March 30-April 4.				



APRIL

SUN	MON	TUES	WED	THURS	FRI	SAT
			1 Ice breakup pool. Guess date of thaw in April, May. Nenana, Alaska.	**2** Masters' Golf Tournament. Augusta, Ga. April 2-5.	**3** Maple Festival. Parade, tours, inspections. Meyersdale, Penna. April 3-5.	**4** Spring Trade Fair. Lyons, France. April 4-13.
5 Azalea Festival. Coronation, flower parade, sports. Wilmington, N. C. April 2-5.	**6** Music Festival. Winnipeg, Man., Canada. April 6-20.	**7** National Cherry Blossom Festival. Washington, D. C. April 7-12.	**8** Buddha's Birthday. Ceremonies in Hawaii, the Orient.	**9** Daffodil Festival. Parade through Puyallup Valley, Tacoma, Wash. April 6-12.	**10** Kite-flying Contest. Nagasaki, Japan. April 10-28.	**11** Tucson Festival. Art exhibit, concerts, parades. Tucson, Ariz. April 2-26.
12 Sample Fair. Milan, Italy. April 12-27.	**13** White Marlin Tournament. Bimini, Bahamas. April 13-18.	**14** Pan-American Day. Main celebrations in Wash., D. C.; Latin America.	**15** Inter-American Music Festival. Washington, D. C. April 15-19.	**16** Empress Golf Tournament. Victoria, B. C., Canada. April 14-19.	**17** An Tostal. Six-month program of music, drama, dancing, sports in Ireland.	**18** Spring Fair. Seville, Spain. April 18-22.
19 Fiesta San Jacinto. River parade, torchlight procession. San Antonio, Tex. April 18-25.	**20** Historic Garden Week. Throughout Virginia. April 18-25.	**21** Museum - Garden Tours. Winterthur, Del. April 21-May 23.	**22** Tulips, hyacinths in bloom. Berendrecht, Zandvliet, Belgium. April 15-30.	**23** Seder for tourists. Passover Feast. Tel Aviv, Israel.	**24** 50th anniversary, Drake Relays. Track, field classic. Des Moines, Iowa. April 24-25.	**25** Druze Festival. Kfar Hittin, Israel.
26 Historical pageant, spring festival. Zurich, Switzerland.	**27** National Orange Show. Exhibits, contests. San Bernardino, Calif. April 23-May 5.	**28** German Industries Fair. Hanover, Germany. April 25-May 3.	**29** Holiday in Dixie. Salute signing of La. Purchase, 1803. Shreveport, La. April 29-May 3.	**30** Buccaneer Days. Parade, dances. Corpus Christi, Texas. April 30-May 10.		

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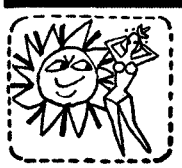
MAY

SUN	MON	TUES	WED	THURS	FRI	SAT
					1 Casals Festival. Works of Bach, Mozart scheduled. San Juan, P. R. May 1-22.	**2** Kentucky Derby. Climax of 14-day Derby Festival. Louisville, Ky.
3 Old Dover Days. Tours of old homes, buildings. Dover, Del. May 2-3.	**4** International May Festival. Opera, ballet, concerts. Wiesbaden, Germ. May 5-24.	**5** International Film Festival. Cannes, France. May 3-5.	**6** Big Game Fishing Tournament. Monthly prizes. Bermuda. May 1-Nov. 30.	**7** Feast of St. Nicola. Month of feasting. Bari, Italy.	**8** Festival of Joan of Arc. Orleans, France. May 7-8.	**9** Spring Show, Industries Fair. Dublin, Ireland. May 5-9.
10 Grand Prix de Monte Carlo Auto Race. Monte Carlo, Monaco.	**11** Independence Day. Parades, ceremonies in Tel Aviv, Israel.	**12** Our Lady of Fatima Pilgrimage. Fatima, Portugal. May 12-13.	**13** Lawn Tennis Championship. Bermuda. May 7-14.	**14** Snead Golf Tournament. White Sulphur Springs, W. Va. May 14-17.	**15** Hollyhock Festival. Shimogamo, Kamigame Shrines. Kyoto, Japan.	**16** Lilac Festival. Parade, coronation. Spokane, Wash. May 9-16.
17 Constitution Day. Major observance in Oslo, Norway.	**18** Indian Festival. Victoria, B. C., Canada. May 18-19.	**19** Dancing Procession. Religious trek dating from Middle Ages. Echternach, Lux.	**20** Native canoe races. Honolulu, H.I.	**21** International Petroleum Exposition, Tulsa, Okla. May 14-23.	**22** World Stamp Exhibition, Hamburg, Germany. May 22-31.	**23** Ballet, Music Festival. The Royal Danish. Copenhagen, Den. May 17-31.
24 Gypsy Pilgrimage. Religious, folk event. Saintes-Maries-de-la-Mer, France.	**25** Empire Day. Reviews, sports contests throughout British Empire.	**26** Glyndebourne Festival. Opera, concerts. Glyndebourne, Eng. May 26-July 31.	**27** Chelsea Flower Show. Royal Hospital Grounds, London, Eng. May 27-29.	**28** National Square Dance Convention. Denver, Colo. May 28-30.	**29** Grieg Festival. Concerts, plays. Bergen, Norway. May 29-June 15.	**30** 500-mile Memorial Day Auto Race. Indianapolis, Ind.
31 Corpus Domini. Streets paved with flowers: Genzano, Italy; Sitges, Spain.						

JUNE

SUN	MON	TUES	WED	THURS	FRI	SAT
	**1** Vienna Festival. Art, music, folk celebration. Vienna, Austria. June 1-21.	**2** International Trade Fair. Barcelona, Spain. June 1-20.	**3** Sun Fun Festival. Miss South Carolina Contest. Myrtle Beach, S.C. June 3-7.	**4** Festival of the Red Waistcoat. Vila Franca de Xira, Portugal.	**5** 400th Anniversary, U. of Geneva. Geneva, Switzerland. June 3-6.	**6** 15th Anniversary, Allied Landings in France. Commemorative ceremonies.
7 Shrimp Festival. Biloxi, Miss. June 6-7.	**8** Sibelius Music Festival. Helsinki, Finland. June 6-16.	**9** Golden Anniversary Rose Festival. Portland, Ore. June 9-14.	**10** Dragon Boat Festival. Hong Kong.	**11** Oregon Centennial Celebration. Portland focal point. To Sept. 30.	**12** U.S. Open Golf Championship. Mamaroneck, N.Y. June 11-13.	**13** Food Exposition. Lausanne, Switzerland. June 13-28.
14 Rice-planting Festival. Sumerjoshi Shrine, Osaka, Japan.	**15** Summer Festivals: New York City and Washington, D.C. To Sept. 7.	**16** Hiawatha Pageant. Dramatize Longfellow poem. Elgin, Ill. June 16-20.	**17** Historical pageant, regatta. San Ranieri, Italy.	**18** Royal Ascot Race Meet. Royal Family attends. Ascot, England. June 16-20.	**19** Midnight Sun Festival. Lapland celebration. Ounasvaara, Finland.	**20** Intercollegiate Rowing Regatta. Syracuse, N.Y.
21 Red River Exhibition. Winnipeg, Man., Canada. June 19-27.	**22** Wimbledon Tennis Championships. London, England. June 22-July 4.	**23** Midsummer Weddings. Mass marriages for the snowbound. Voss, Norway.	**24** XVI Century Football Game. Florence, Italy. June 24-25.	**25** Barnum Festival. Bridgeport, Conn. June 25-July 5.	**26** International Film Festival. Berlin, Germany. June 26-July 7.	**27** National Women's Open Golf Championships. Pittsburgh, Penna. June 25-27.
28 Singing on the Mountain. Linville, N.C.	**29** Opera, Dance Festival. Ljubljana, Yugoslavia. Through August.	**30** Shakespeare Festival. Stratford, Ont. June 22-Aug. 12.				

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JULY

SUN	MON	TUES	WED	THURS	FRI	SAT
			1 Henley Rowing Regatta. Henley, England.	**2** Palio. 15th century horse race. Siena, Italy. Also Aug. 16.	**3** Jazz Festival. Prominent musicians, vocalists. Newport, R.I. July 3-5.	**4** Pennsylvania Dutch Festival. Local foods, folklore. Kutztown, Penna. July 2-6.
5 Berkshire Music Festival, July 4-Aug. 15; Music Barn to Sept. 16. Lenox, Mass.	**6** Festival of 7 Arts. Lectures, discussions. Pike, N.H. July 4-15.	**7** All-Star Big League Baseball Game. Pittsburgh, Penna.	**8** International Musical Eisteddfod. Llangollen, Wales. July 7-12.	**9** International Gymnastics Festival. Basel, Switzerland. July 9-12.	**10** Shakespeare Festival. San Diego, Calif. July 10-Aug. 30.	**11** Festival of Wild Horse Chase. Haramachi, Japan.
12 Music, Drama, Dance Festival. Split, Yugoslavia. July 10-Aug. 20.	**13** Western Open Golf Championship. Pittsburgh, Penna. July 7-12.	**14** Bastille Day. Major traditional patriotic celebration in Paris.	**15** Austrian Music Festivals: Graz, June 15-July 15; Bregenz, July 15-Aug. 15.	**16** Jacob's Pillow Dance Festival. Lee, Mass. June 30-Aug. 29.	**17** Aquatennial. Festival of 10,000 lakes. Minneapolis, Minn. July 17-26.	**18** Feast of Redeemer. Bridge of decorated boats. Venice, Italy.
19 "Kinderzeche." Children's festival. Dinkelshuehl, Germany. July 19-20.	**20** Bach Festivals: Carmel, Calif. July 20-26. Ansbach, Germany. July 26-31.	**21** William Tell Pageant. Interlaken, Switzerland. July 20-Aug. 31	**22** Golden Days. Reenact the gold rush. Fairbanks, Alaska.	**23** Wagner Festival. No Ring Cycle this year. July 23-Aug. 5.	**24** Cricket Cup Match Holiday. Bermuda. July 23-24.	**25** Salzburg Festival. Salute Haydn Year. Salzburg, Austria. July 25-Aug. 31.
26 Children's Folk Dance Festival. Honolulu, H.I. July 24-26.	**27** Casals Festival. Prades, France. July 20-Aug. 5.	**28** Eighth Dance, Music, Drama Festival. Santander, Spain. July 28-Aug. 31.	**29** Basque Folklore Festival. Bayonne, France. July 29-Aug. 3.	**30** Shakespeare Festival. Four plays. Ashland, Ore. July 27-Sept. 5.	**31** Centennial Fiesta. 1859 costumes in vogue. Denver, Colo. July 31-Aug. 1.	

SUN	MON	TUES	WED	THURS	FRI	SAT
						1 Seafair. Gold Cup Hydroplane Race. Seattle, Wash. July 31-Aug. 9.
2 Carnival of Music. Popular tunes featured. Newport, R. I. Aug. 2-3.	**3** Hall of Fame Baseball Game. Cooperstown, N. Y.	**4** International Horse Week. Dublin, Ireland. Aug. 4-8.	**5** Cracker Barrel Bazaar. Newbury, Vt. Aug. 5-7.	**6** Kanto Balancing Festival. Akita, Japan.	**7** Mormon Pageant. Based on Book of Mormon. Palmyra, N. Y. Aug. 6-8.	**8** International Soap Box Derby. Akron, Ohio.
9 "Semana Grande." Film festival featured. San Sebastian, Spain. Aug. 9-16.	**10** Festival of Unmarried Girls. Mark union of two star gods. Hong Kong.	**11** Landing of Saracens. Historical event re-enacted. Positano, Italy.	**12** Fête de Genève Floral procession. Geneva, Switzerland. Aug. 10-17.	**13** Inter-Tribal Indian ceremonial. Gallup, N. M. Aug. 13-16.	**14** Wightman Cup Tennis Tournament. Pittsburgh, Penna. Aug. 14-15.	**15** U.S. Atlantic Tuna Tournament. Galilee, R.I. Aug. 13-15.
16 American Dance Festival. New London, Conn. Aug. 13-16.	**17** Independence Day. Main celebration in Djakarta, Indonesia.	**18** National Public Parks Golf Championship. Pittsburgh, Penna. Aug. 16-23.	**19** Festival of Nations. Food, folkloric feast. Red Lodge, Montana. Aug. 17-25.	**20** Opera Festival. Open air, Baths of Caracalla. Rome, Italy. Aug. 1-31.	**21** Silver Salmon Derby. Seward and Valdez, Alaska. Aug. 20-Sept. 7.	**22** 24th annual Music Festival. Lucerne, Switzerland. Aug. 15-Sept. 15.
23 Pardon of the Beggars. Sainte-Anne-la-Palud, France. Aug. 23-24.	**24** International Trade Fair. Belgrade, Yugoslavia. Aug. 23-Sept. 2.	**25** Harvest Festival. Cochin, India. Aug. 25-28.	**26** St. Erik's Fair. Stockholm, Sweden. Aug. 25-Sept. 5.	**27** 20th International Film Festival. Venice, Italy. Aug. 25-Sept. 5.	**28** Edinburgh Festival. Music, drama, films. Edinburgh, Scotland. Aug. 28-Sept. 15.	**29** North Carolina Apple Festival. Hendersonville, N.C. Aug. 26-31.
30 International Fall Trade Fair. Frankfurt, Germany. Aug. 30-Sept. 3.	**31** Grand Prix Horse Race climax of high season. Deauville, France.					

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SEPTEMBER

SUN	MON	TUES	WED	THURS	FRI	SAT
		1 Scandinavian Design Cavalcade. Stockholm, Sweden. Sept. 1-30.	**2** Three Choirs Festival. Gloucester, England. Aug. 30-Sept. 4.	**3** Royal Adelaide Exhibition. Adelaide, Australia. Sept. 3-12.	**4** Santa Fe Fiesta. Dates from 1712. Santa Fe, N. M. Sept. 4-7.	**5** Music Festival. Besançon, France. Sept. 4-14.
6 Historical Regatta on Grand Canal. Venice, Italy.	**7** Amateur Film Festival. Cannes, France. Sept. 6-16.	**8** National Soybean Festival. Portageville, Mo. Sept. 7-10.	**9** International Trade Fair. Salonika, Greece. Sept. 6-27.	**10** Rodeo Roundup. Pendleton, Ore. Sept. 9-12.	**11** International Track, Field Championship. Pittsburgh, Penna.	**12** Sherry Wine Fiesta. Jerez de la Frontera, Spain. Sept. 12-15.
13 First International Harp Festival. Jerusalem, Israel. Sept. 10-24.	**14** Joust of Quinana. Horsemanship contest dates to 1613. Foligno, Italy.	**15** Fair featuring North African ware. Marseilles, France. Sept. 12-28.	**16** Maid of the Mist Festival. Niagara Falls, N.Y. Sept. 13-20.	**17** Professional Masters' Golf Tournament. Dublin, Ireland. Sept. 17-19.	**18** Beethoven Festival. Bonn, Germany. Sept. 18-28.	**19** Feast of "The Miracle of San Gennaro." Naples, Italy.
20 Sheepdog Trials. Dundee, Scotland. Sept. 19-21.	**21** "Comptoir Suisse." Autumn fair. Lausanne, Switzerland. Sept. 12-27.	**22** Film Festival. Cork, Ireland. Sept. 21-29.	**23** October Festival. Beer, wine binge. Munich, Germany. Sept. 19-Oct. 4.	**24** Umbrian Music Festival. Sacred, classical music. Perugia, Italy. To Oct. 4.	**25** Buckwheat Festival. In prodigious buckwheat area. Kingwood, W. Va. Sept. 24-26.	**26** International Game Fishing Tournament. San Juan, P.R. Sept. 21-Oct. 10.
27 Forest Festival. Mont-Laurier, Que., Canada. Sept. 26-29.	**28** Wine Harvest Festival. Lugano, Switzerland.	**29** Cultural Festival. Berlin, Germany. Sept. 21-Oct. 7.	**30** Sixth Festival of Music, Dance. Seville, Spain. Sept. 21-Oct. 7.			

OCTOBER

SUN	MON	TUES	WED	THURS	FRI	SAT
				1 International Foods Fair. Cologne, Germany. Sept. 26-Oct. 4.	**2** Fall Foliage Tours. Monadnock Region, Peterborough, N. H. Oct. 1-15.	**3** Rosh Hashanah, Jewish New Year. Major celebration, Tel Aviv, Israel.
4 Feast of St. Francis of Assisi. Observances: Assisi, Italy; Santa Fe, N. M.	**5** Professional Baseball Season. Havana, Cuba; San Juan, P.R. To March.	**6** Cabinetmakers' Exhibit. Copenhagen, Denmark.	**7** Dragon Dance Festival. Nagasaki, Japan. Oct. 7-9.	**8** National Livestock Exposition. Chicago, Ill. Oct. 6-12.	**9** Pilgrimage of the Rosary. Lourdes, France. Oct. 6-11.	**10** German Wine Harvest Festival. Neustadt, Germany. Oct. 3-11.
11 Feast of Our Lady of Pilar. Procession, folk dance. Zaragoza, Spain.	**12** Columbus Day. Major parades, dinners in New York City, San Francisco.	**13** Pilgrimage. Fatima, Portugal. Oct. 12-13.	**14** International Congress of Music. Paris, France. Oct. 12-Nov. 18.	**15** Aloha Week. Mardi Gras of the Pacific. Honolulu, H. I. Oct. 15-20.	**16** "Olma" Farm, Dairy Fair. St. Gall, Switzerland. Oct. 8-18.	**17** Regional Fair. Sintra, Portugal. Oct. 15-22.
18 Alaska Day. Anniversary of purchase from Russia. Sitka, Alaska.	**19** Craftsmen's Fair. Columbia, S. C. Oct. 19-24.	**20** Freimarkt, folk festival. Bremen, Germany. Oct. 19-30.	**21** Festival of Good and Evil. Calcutta, India. Oct. 19-22.	**22** Fire Festival. Torch parade. Kurama, Japan.	**23** Jacaranda Festival. Grafton, New South Wales. Oct. 20-27.	**24** International Motor Show. London, England. Oct. 21-Nov. 1.
25 100-mile Big Car Championship Race. Sacramento, Calif.	**26** Island Tennis Championship. Hamilton, Bermuda. Oct. 26-Nov. 1.	**27** Festival of Music, Art. Wexford, Ireland. Oct. 25-Nov. 1.	**28** Greek National Day. Parades in Athens, Greece; New York, N. Y.	**29** National Horse Show. Madison Square Garden, New York, N. Y. Oct. 25-Nov. 1.	**30** National Horticultural Show. Copenhagen, Denmark. Oct. 28-Nov. 1.	**31** Hallowe'en. Day-long party in Anaheim, California.

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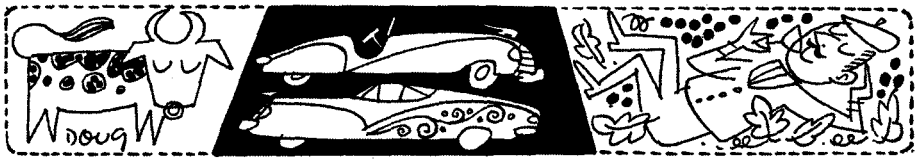
NOVEMBER

SUN	MON	TUES	WED	THURS	FRI	SAT
1 Autumn Grand Prix Horse Race. Auteuil, near Paris, France.	**2** Weizmann Day. Honor memory of Israel's first President. Tel Aviv, Israel.	**3** Melbourne Cup. Famous horse race. Melbourne, Australia.	**4** Grand National Livestock Exposition. San Francisco, Calif. Oct. 30-Nov. 8.	**5** Gastronomique. Famous food fair. Dijon, France. Nov. 1-15.	**6** Symphony Concert Season. Mayaguez, Ponce, San Juan, P.R. Nov. 5-22.	**7** Irish Cesarewitch Handicap. Curragh, Ireland.
8 International Auto Show. Turin, Italy. Nov. 4-15.	**9** Lord Mayor's Show. Traditional parade. London, England.	**10** Frederick Schiller Festival. Marbach, Germany.	**11** Orange Blossom Festival. Tel Aviv, Israel. Nov. 9-14.	**12** International Music Festival. Galway, Ireland. Nov. 11-13.	**13** Cuerpos Santos Fiesta. Night bullfight. Madinaceli, Spain.	**14** Burgundy Wine Fête. Beaune, Meursault, Nuits-St. Georges, France. Nov. 14-16.
15 Republic Day. Military parade, ceremonies. Rio de Janeiro, Brazil.	**16** Christmas Mart. Hamburg, Germany. Nov. 15-Dec. 20.	**17** Wrestling championship. Fukuoka, Japan. Nov. 15-30.	**18** St. Martin's Fair. Penafiel, Portugal. Nov. 10-20.	**19** National Day. Parade, opera, fireworks. Monte Carlo, Monaco.	**20** Seventh Canada Cup Match. Golf. Mexico City, Mex. Nov. 19-22.	**21** Industrial Art Show. Helsinki, Finland. Nov. 15-30.
22 International Livestock Show. Chicago, Ill. Nov. 20-28.	**23** Trade Fair. Hong Kong. Nov. 20-Dec. 31.	**24** Senior Invitation Golf Tournament. Bermuda. Nov. 24-27.	**25** Educational Toys Exhibit. Paris, France. Nov. 20-30.	**26** National Trade Exposition. Manila, P.I. Nov. 25-Dec. 31.	**27** International Surf Board Championships. Makaha, Oahua, H.I. Nov. 25-Dec. 5.	**28** Army-Navy Football Game. Philadelphia, Penna.
29 Day of the Republic. Major parade, ceremony in Belgrade, Yugoslavia.	**30** Sixth annual Nassau Trophy Road Race. Nassau. Nov. 29-Dec. 7.					



DECEMBER

SUN	MON	TUES	WED	THURS	FRI	SAT
		1 11th International Photography Exhibit. Bordeaux, France. Dec. 1-31.	**2** Lovers' Fair. Arlon, Belgium. Dec. 2-4.	**3** $30,000 Golf Tournament. San Juan, P.R. Dec. 3-6.	**4** St. Nicholas Day Festival, Procession. Arth, Kussnocht, Switzerland.	**5** King's Birthday. Royal barge parade. Bangkok, Thailand.
6 Six-Day Bike Race. Copenhagen, Denmark. Dec. 5-11.	**7** Hannuka. Ancient Feast of Lights. Tel Aviv, Israel.	**8** Feast of the Immaculate Conception. Major observance at Lourdes, France.	**9** Tortugas Indian Pilgrimage. Las Cruces, N.M. Dec. 9-11.	**10** Award Nobel Prizes. Oslo, Norway; Stockholm, Sweden.	**11** Escalade. Patriotic festival. Geneva, Switzerland. Dec. 11-12.	**12** Steel Bowl Basketball Tournament. Pittsburgh, Penna. Dec. 11-12.
13 Mountain Songs Festival. Varese, Italy, Dec. 12-13.	**14** Artists' Christmas Exhibit. Oslo, Norway. Dec. 14-20.	**15** Pageant of Peace. Washington, D.C. Dec. 15-Jan. 6.	**16** Candlelight Tableaux. Hot Springs, Ark. Dec. 15-16.	**17** Second Inter-American Biennial of Painting. Mexico City, Mex. Dec. 15-Jan. 15.	**18** Santons Fair. Christmas cribs. Marseille, France. Dec. 17-30.	**19** Posadas. Mexican Christmas Play. Claremont, Calif. Dec. 15-Jan. 6.
20 Hunting, burning of Yule Log. Palmer Lake, Colo.	**21** Metropolitan Fishing Tournament. Miami Beach, Fla. Dec. 16-April 30.	**22** Water-skiing Championship. Monte Carlo, Monaco. Dec. 20-24.	**23** Religious plays. Amalfi, Italy. Dec. 15-25.	**24** Christmas Pilgrimage. To church of Nativity. Bethlehem, Jordan.	**25** Gregorian Chants. Christmas songfest. Sainte-Benoit-sur-Loire, France.	**26** Junkanoo Parade, primitive costumes. Nassau, Bahamas.
27 23rd Informal Horse Show. Pinehurst, N. C.	**28** International Ice Hockey Championship. Davos, Switzerland. Dec. 26-30.	**29** Mid-Winter Sports Carnival. Track, basketball, football. New Orleans, La. Dec. 27-Jan. 1.	**30** National Boat Show. London, England. Dec. 30-Jan. 9.	**31** Festival of St. Sylvester. Funchal, Portugal.		

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SECOND PRIZE IN COLOR: Kunduz, Afghanistan, George B. Cressey, Voigtlander, Kodachrome.

THIRD PRIZE IN COLOR: Venice, Nathan Kornhauser, Zeiss Contina, Kodachrome.

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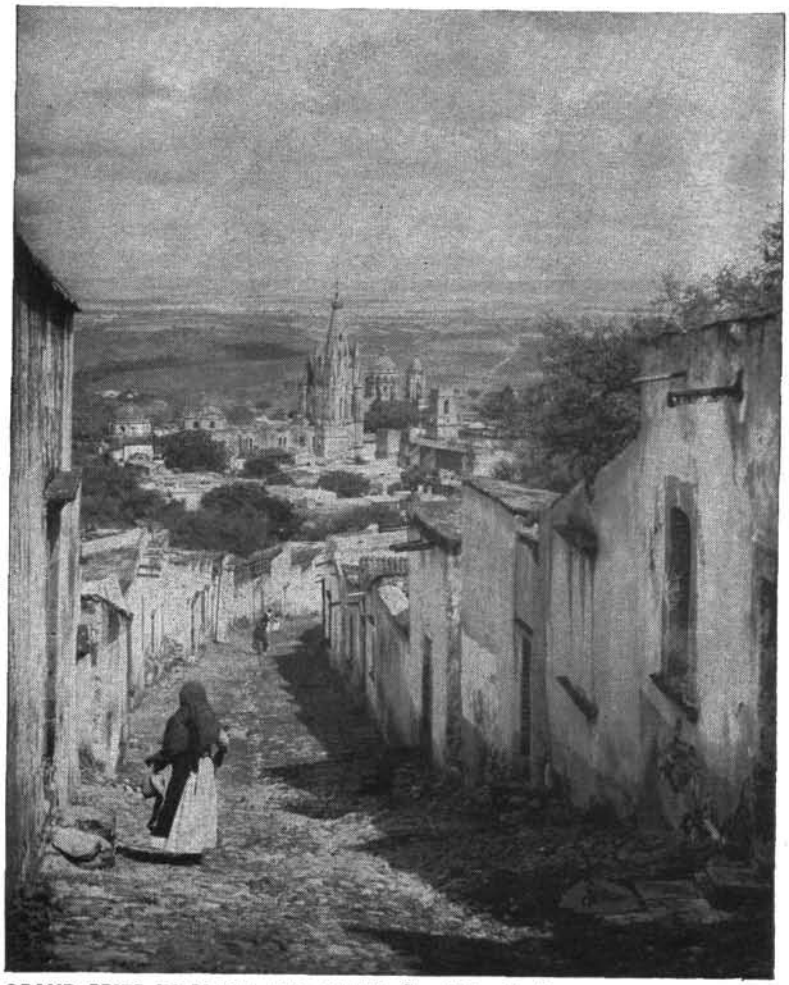
1958 PHOTO PRIZEWINNERS

A Gallery



GRAND PRIZE IN BLACK AND WHITE: San Miguel Allende, Mexico, Lowell Weeks, Speed Graphic, Eastman.

SECOND PRIZE IN BLACK AND WHITE: Germany, Ruth Stephens, Rolleiflex, Verichrome Pan.

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THIRD PRIZE IN BLACK AND WHITE: Central Park, New York City, Samuel P. Haberman, Rolleiflex, Tri-X.

FINALIST: Mt. Fujiyama, Japan, David R. Conrad, Retina, Kodachrome.

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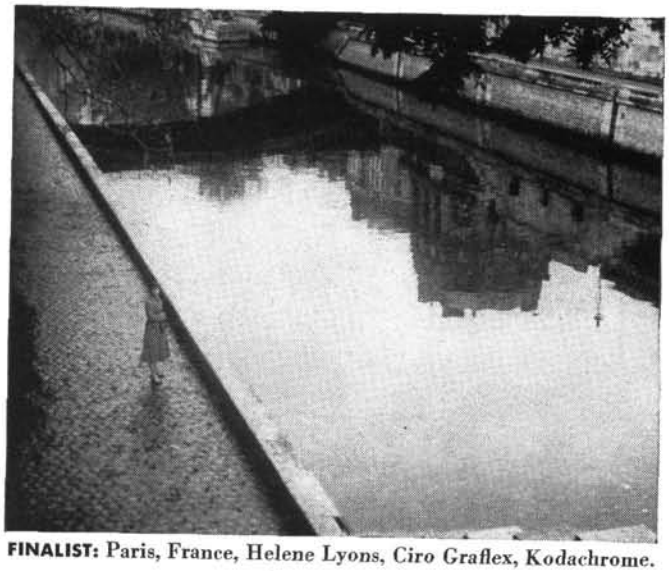
FINALIST: Seville, Spain, Lloyd H. Slomanson, Exacta, Kodachrome.



FINALIST: Paris, France, Helene Lyons, Ciro Graflex, Kodachrome.

FINALIST: Kamakura, Japan, Nat Kameny, Canon, Anscochrome.

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FINALIST: Greece, Daniel Dickerson, Leica, Kodachrome.

FINALIST: Tangier, George Pohl, Exacta, Kodachrome.

FINALIST: Hawaii, Olivia Anne Smith, Leica, Kodachrome.

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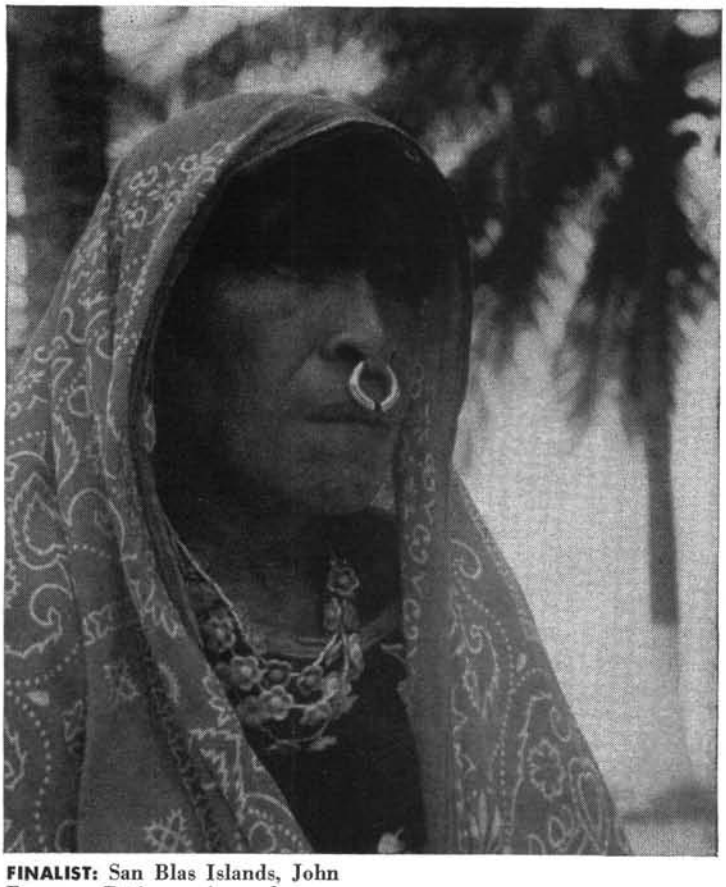
FINALIST: Morocco, Lester S. King, Rolleiflex, Verichrome Pan.



FINALIST: San Blas Islands, John Perras, Retina, Anscochrome.

FINALIST: France, J. A. Goldsack, Leica, Kodachrome.

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Why the Winners Won

A SYRACUSE architect stood on top of Chopman's Peak near Capetown last summer, crossed his fingers and then photographed the view. The result, which appears on the cover of the *Saturday Review,* was the photograph in the color division that most appealed to the three judges, out of a total of 3,000 entries in *SR*'s annual WORLD TRAVEL PHOTOGRAPHIC CONTEST. It exemplifies an interesting paradox, for like the second and third prizes in the color division, the very lack of bold clear tones and the neutral, almost colorless pastels of the pictures were exactly the characteristics that won over the three judges, two of whom are intimately concerned with color photography. Ivan Dmitri is one of the country's leading color photographers and Leopold Godowsky, another judge, is the co-inventor of Kodachrome.

Norris Harkness, past president of the Photographic Society of America and a widely syndicated newspaper columnist, was the most emphatic of the three judges on why the color winners were all atmospheric pastels. "They have one thing in common," he said. "They all disregarded Kodak's instructions. Why, a few years ago, no amateur would have dreamed of wasting a frame by taking a picture in the rain as the first prize winner did. But nowadays we're all beginning to be fed up with the fact that garish colors can be impressive, and we're realizing that you can't get by any longer with just a perfection of the materials at hand. *You* must add something in the way of an imaginative conception of a picture, and not let Kodak do all the work for you. Anybody can take a $25 camera and a roll of film and snap a better picture than Ivan Dmitri could ten years ago. I'll have a column coming out soon in which I'll tell my readers that if they want to win a prize in next year's contest, the picture has to be taken at sunrise or sundown and they have to arrive at colors totally different from the midday norms."

Ivan Dmitri confessed that during the judging sessions it was a while before he could commit himself totally to this point of view and select for first prize the finalist most devoid of color. "My favorite time of day is late afternoon," he said. "I'm always attracted by the rich golds and reds that can sometimes be captured then. That's why I wanted to give first prize to the street scene in Afghanistan which finally finished second. The movement of the figures walking out of the misty background gave it real strength and vitality. I'm a tough guy to sway, but I was overruled by the other judges."

We asked Mr. Dmitri why the panel of judges was so consistent in choosing the atmospheric pictures they did. He, too, thought it might have been a rebellion at the bright poster colors we've come to regard as effective, or perhaps, he said, with experience we begin to look for the more subtle qualities in a picture. "But judges are not really a perverse lot. They're influenced by changes in style, too, and they follow the trends. You can tell how the fashion in photography changes just by looking at the magazine ads. These days we're being swept along by the fuzzy, out-of-focus school and the natural lighting documentary school. So let's say it was the aesthetic mood of the judges this year that was responsible for their choices."

The trend in photography of which Ivan Dmitri spoke was compared to the developments in the sound industry by Leopold Godowsky, a man in a good position to make the comparison, in view of his work with the development of photographic films and his status as a musician. The first major changes in the techniques of reproducing sound, he explained, resulted in a tendency to let the noise just blast out, uncontrolled and undifferentiated. So with color, it was some time before we knew how to use the subtler shadings. "I'd consider the winners we chose as representing a finer development of color photography than we've had before," he added. "You see, the accuracy of a color in itself is not nearly so important as to get the neutral scale accurate. This is a very difficult thing to do and this is where the three color winners succeeded. Of course, whether it was by design or by accident is unimportant to me as a judge.

"It proves that the layman today is becoming much more aware of the artist's values. You know, when Kodachrome first came out we expected that the public would accept it wholeheartedly and the artists would be critical because it wasn't exact. But it was a strange thing. All the little color peculiarities that the layman's eye never sees, the blue streaks of the sky reflected on the roof of a red car, the pattern of green leaves on a child's face, were objected to by the public as being a distortion of what they saw. It was the artists who recognized the true merit of color photography."

We asked Norris Harkness what he thought about this and he told us that was why it was so difficult to compare color with black-and-white photography. "If the black-and-white photographer is worth his salt," he explained, "he will have already been aware of those artist's values. The color photographer can make his picture on the spot. Once the shutter is snapped, there's not much more he can do about it. If the results are good, you can give Kodak most of the credit.

"On the other hand, I like to think that the black-and-white photographer makes a sort of memorandum on film and then uses his creative know-how to expand and develop the theme in the darkroom. I was really pleased to see that the black-and-white pictures this year were, on the whole, so much better than last."

LEOPOLD GODOWSKY was in enthusiastic agreement about the difficulties of black-and-white photography as compared with color. "You don't have nearly so many elements to contend with, like the infinite shadings of the gray scale. I loved the first-prize winner in black-and-white this year. The light scale, the plastic quality of the picture, and its true suggestion of the Mexican plains all appealed to me. We had some argument about the second-prize winner, the picture of the two men and the horse, but I liked it. I thought the concentration of the subjects at the corner was good composition, though I wish a little more of the horse had gotten into the picture at the left."

The winter scene in Central Park, which won third prize, received the judges' praise for the careful balancing of diagonal lines and especially for the tiny figure of the horse. "Charming, enchanting," commented Mr. Godowsky, adding that he was tempted to vote to give it first place. "The pose and placement of the horse convinced me," said Ivan Dmitri.

"The black-and-white winners were definitely not mood pictures," Mr. Dmitri said when we asked him to compare them with the color winners. "We seemed to have an entirely different approach toward them. The first-prize winner, especially, has accuracy of detail throughout the picture. You can see through every shadow, the overall tonal values are so good."

The dual concern with subtlety of

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tone and sharpness of detail, the first characteristic of the color winners and the second of the black-and-white, seemed to us to reflect the previous black-and-white photographic experience of the judges. As Norris Harkness pointed out, Leopold Godowsky began his work in the field with black-and-white, Ivan Dmitri was, before he got into color twenty years back, the distinguished etcher, Levon West, and he himself has been writing primarily about black-and-white photography for many years.

MR. DMITRI, in agreeing that past experience influenced the judges' choices, took as an example the third-prize winner in color, the winter scene in Venice, "a picture with the sensitivity and gentle qualities of a Whistler drawing."

"I'll show you an etching I once made of exactly the same scene, the gondolas lying still under the snow, minus the ghost of the steamship behind them, of course. I thought of the etching whenever the picture came up in the judging sessions.'

"Naturally we tend to pick those pictures which have some source in our backgrounds," Mr. Godowsky remarked. "Some of them are chosen because of our practical experience in photography, and some because of an emotional response they evoke, for which we may not even remember the reason. Why, the whole charm of judging would disappear if it weren't, to some extent anyway, subjective."

Though subjectivity may have played a part in choosing the winners, in the long run the panel used a careful system of sifting entries. Ivan Dmitri explained the procedure to us. "At the first session, we study every single picture, and if any single judge sees one he thinks has the content of a good photograph, it is put aside without any arguments. At the next meeting, we run through those we've selected, but this time, if a judge likes the photo he must sell it to the others.

"We go through the same weeding process during the third session and by now we've got about twice the number of winners from which to choose. Now each picture is voted on and the vote of two judges out of three determines whether or not the picture will be a winner. The final session is the toughest. That is when we arrange the winners in order of preference. Of course, until the decisions were made, the names of the contestants were ignored. We were so pleased that their standards were so high. One of the nicest things about judging is that we learn something new from the amateurs every year."

—JEANETTE WAKIN.

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SR Photo Contest: THE WINNERS

COLOR: Except that his photographs are composed rather carefully, as befits an architect, this year's grand-prize winner in the color division takes his pictures with a formula that consists mostly of crossing his fingers just before shooting. S. Elmer Chambers left his Syracuse, N. Y. architectural firm in the hands of his associates last year when he took a trip to Africa with Mrs. Chambers and a used Nikon S2 he bought just before leaving. When he took the photograph of Hout Bay south of Capetown, which won him a roundtrip air ticket to Japan and a week there, he says that his technique was not improved by the driving rain and the thought that Mrs. Chambers was at any moment about to fall off Chopman's Peak where they were standing. It was one of the first shots with his new camera, and he carried it in his luggage through the heat, humidity, and dust of Africa before it was processed. "It's my greatest photographic achievement since I reloaded a camera twice one day while riding a camel," he said. Mr. Chambers, who has done quite a bit of traveling, will make his first trip to the Orient "with an eye out for new construction techniques and, of course, my camera."

BLACK-AND-WHITE: Lowell B. Weeks says that during his World War II army days he was known as "Snap-Happy Weeks" and carried a camera so small that he lost it several times in his gear. Ever since then he has pursued his interest in photography with a zeal that has prompted him to take several courses in it and which has won him acceptance in a number of salons. The *SR* grand prize in the black-and-white division is the first time he has won more than a ribbon, though. For his photograph taken at San Miguel Allende, Mr. Weeks received a roundtrip ticket and a week's stay in Europe. He used a 4x5 Speed Graphic with a ten-inch Schneider lens, one of the two cameras he took with him to Mexico when he went there last fall on vacation from his job as manager of a wholesale auto parts store in Long Beach, California. Mr. Weeks set up his tripod at the top of a cobblestone street and there he and Mrs. Weeks spent the forenoon watching and snapping. The prize-winning shot was his favorite among several carefully taken photographs. He and Mrs. Weeks hope that the prize will help launch them in a new career—a traveling photographer-writer team. —J. W.

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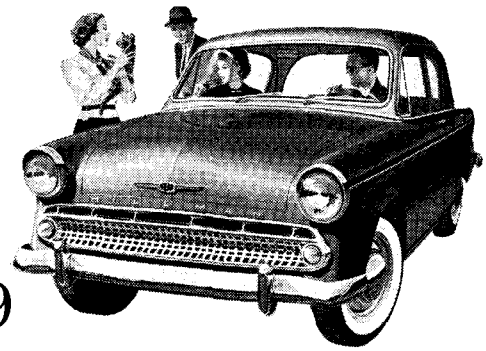

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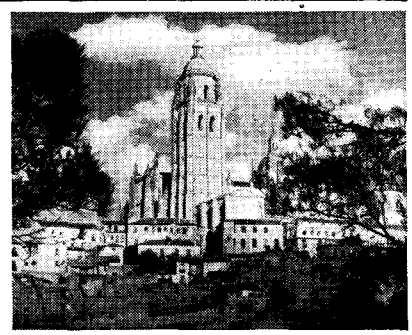

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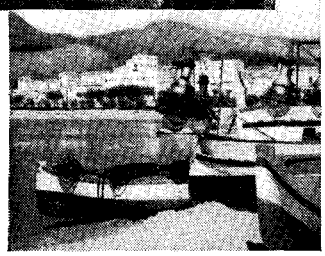

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S. Elmer Chambers, Syracuse, N. Y.: Cape of Good Hope. Nikon; Kodachrome.

GRAND PRIZE IN BLACK & WHITE

(Round-trip flight to Paris)

Lowell B. Weeks, Long Beach, Calif.: San Miguel Allende, Mexico. Speed Graphic; Eastman.

SECOND PRIZE IN COLOR

(Cash Prize—$200)

George B. Cressey, Syracuse, N. Y.: Kunduz, Afghanistan. Voigtlander; Kodachrome.

SECOND PRIZE IN BLACK & WHITE

(Cash Prize—$200)

Ruth Stephens, Heidelberg, Germany: Rothenburg. Rolleiflex; Verichrome Pan.

THIRD PRIZE IN COLOR

(Cash Prize—$100)

Nathan Kornhauser, Minneapolis, Minn.: Venice. Zeiss Contina; Kodachrome.

THIRD PRIZE IN BLACK & WHITE

(Cash Prize—$100)

S. P. Haberman, New York, N. Y.: Central Park. Rolleiflex; Tri-X.

FINALISTS

(Cash Prizes—$50)

David R. Conrad, Clinton, Md.: Color picture, Mt. Fujiyama. Retina; Kodachrome.

Lloyd H. Slomanson, New York, N. Y.: Color picture, Seville. Exacta; Kodachrome.

Nat Kameny, Bergenfield, N. J.: Color picture, Kamakura, Japan. Canon; Anscochrome.

Helene Lyons, New York, N. Y.: Color picture, Paris. Ciro Graflex; Kodachrome.

Lester S. King, Chicago, Ill.: Black and white picture, Morocco. Rolleiflex, Verichrome Pan.

Daniel Dickerson, New York, N. Y.: Color picture, Greece. Leica; Kodachrome.

George Pohl, Nokomis, Fla.: Color picture, Tangier. Exacta; Kodachrome.

Olivia Anne Smith, Rowland, N.C., Color picture, Hawaii. Leica; Kodachrome.

J. A. Goldsack, Great Neck, N. Y.: Color picture, France. Leica; Kodachrome.

Irving K. Rolling, New York, N. Y.: Black and white picture, Milan Fair. Minolta; Tri-X.

John Perras, New York, N. Y.: Color picture, San Blas Islands; Retina; Anscochrome.

Thomas L. Lincoln, Belgrade, Yugoslavia; Black and white picture, S. S. New Amsterdam. Rolleiflex; Ansco.

Otto C. Teitler, New York, N. Y.: Color picture, India. Leica; Kodachrome.

Grace Custer, Indianapolis, Ind.: Color picture, San Miguel, Mexico. Leica; Kodachrome.

Fred H. Stocking, Williamstown, Mass.: Color picture, France. Zeiss Contaflex; Kodachrome.

Karl H. Grohn, Brooklyn, N. Y.: Color picture, New Delhi. Zeiss Ikon Contessa; Kodachrome.

Frances Oswald, New York N. Y.: Color picture, Honolulu. Leica; Kodachrome.

HONORABLE MENTIONS

Harlene Adams
Chico, Calif.
Color picture, beach fire.

Paul Affelder
New York, N. Y.
Color picture, U.S. sailors, France.

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Leo Argand
Maplewood, N. J.
Black and white picture, Israeli sheik.

Martha Banta
Muncie, Ind.
Black and white picture, San Gimignano, Italy.

Chester B. Beaty
Missoula, Mont.
Black and white picture, Death Valley.

Augusta Birner
Brooklyn, N. Y.
Black and white picture, Xochimilco, Mexico.

Vernon Bobbitt
Albion, Mich.
Color picture, Amalfi.

Anne J. Brennan
New York, N. Y.
Color picture, Woodstock, N. Y.

Constance Burrows
San Francisco, Calif.
Color picture, lacquer factory, Japan.

S. E. Chambers
Syracuse, N. Y.
Color picture, Maribou stork, Kruger National Park, Africa.
Color picture, Victoria Falls, Africa.

Kay Chase
APO, New York
Color picture, Zermatt, Switzerland.
Color picture, Ravenna, Italy.

Thomas P. Chen
New York, N. Y.
Color picture, Hong Kong harbor.

John C. Cook
San Antonio, Texas
Color picture, Victoria Ice Plateau, Antarctica.

George B. Cressey
Syracuse, N. Y.
Color picture, irrigation palms, Jahra Kowait.
Color picture, spice store, Baghdad.

Grace Custer
Indianapolis, Ind.
Color picture, San Miguel Allende.

Melachrina Dambakelis
New Haven, Conn.
Color picture, Tangier.

Bernard Daniel
New York, N. Y.
Black and white picture, Champs Elysees.

Arto DeMirgian, Jr.
New York, N. Y.
Color picture, Fiesole, Italy.

F. E. Fisher
Franklin, Pa.
Color picture, musicians, Pakistan.

Joseph N. Fisher
Baltimore, Md.
Color picture, Miajama, Japan.

Meyer Greenberg
Los Angeles, Calif.
Color picture, Assisi, Italy.

Samuel P. Haberman
New York, N. Y.
Color picture, girl on stairway.
Color picture, stair-rail design.
Black and white picture, Sarasota, Fla.

Christine A. Heller
Anchorage, Alaska.
Color picture, mother and child, Nelson Island.
Color picture, woman stringing herring, Nelson Island.

Nell Hirschberg
Raleigh, N. C.
Color picture, Welsh dancers.

Edwin Jahiel
Urbana, Ill.
Color picture, river scene, Mexico.
Color picture, burro and camera, Mexico.

Lenore Jahiel
Urbana, Ill.
Black and white picture, Parisian carriage and driver.

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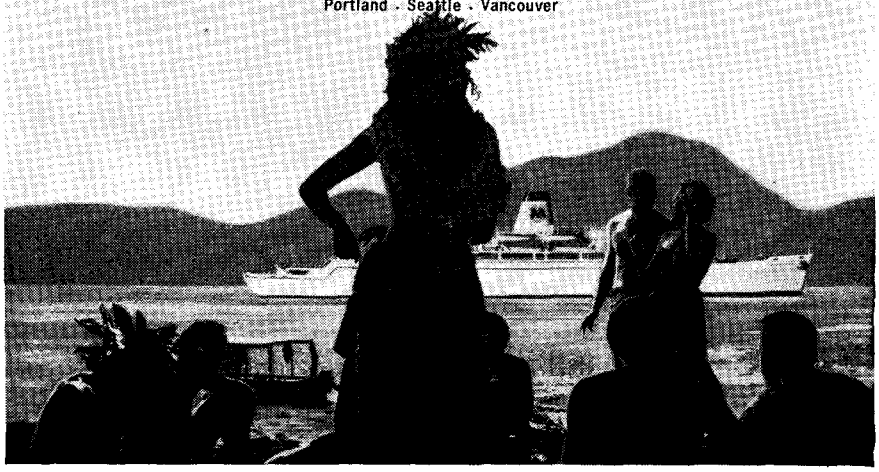

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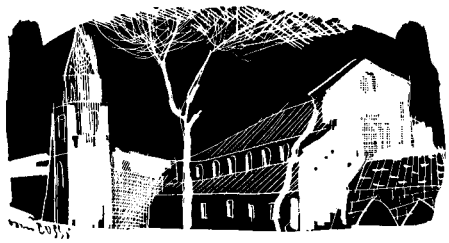

J. D. Kaplan
New York, N. Y.
Black and white picture, musicians, Xochimilco, Mexico.

Lester S. King
Chicago, Ill.
Black and white picture, Moroccan snake-charmer.
Black and white picture, Moroccan matriarch.
Black and white picture, old man, Morocco.

David Koenigsberg
Philadelphia, Pa.
Color picture, Brussels Fair.

Suzanne Leclair
Montreal, Canada
Black and white picture, basket weavers, Acapulco, Mexico.

Joseph H. Lorber
Lafayette, Calif.
Color picture, children bathing, Singapore.

Lt. Col. Samuel McClatchie, M.C.
APO, San Francisco.
Color picture, gamblers, Formosa.

Marjory Margulies
Des Moines, Ia.
Color picture, Alicante, Spain.

Virginia Matthias
Berea, Ky.
Color picture, Rio de Janeiro.

J. E. Molloy
Philadelphia, Pa.
Color picture, Brussels.

Cornelius F. Miller
APO, San Francisco.
Color picture, Kashmir.
Black and white picture, Jaipur, India.

G. M. Morley
Wayne County, Mich.
Color picture, McCain Sanatorium, N.C.

Mary Noble
Jacksonville, Fla.
Color picture, market, Cambodia.

Marshall B. Nunlist
Haworth, N. J.
Color picture, Venice.

Robert A. Parker
New York, N. Y.
Color picture, Quebec.

S. C. Pennington
Shreveport, La.
Color picture, New York skyline.

George Pohl
Nokomis, Fla.
Color picture, bullfight, Madrid.

Helen E. Raymond
Cambria Heights, N. Y.
Color picture, Casablanca.

Homer McK. Rees
New York, N. Y.
Color picture, San Carlos de la Rapita.
Black and white picture, Cordoba.

Irving K. Rolling
New York, N. Y.
Black and white picture, Palermo.
Black and white picture, Cordoba.

Richard Ruston
Los Angeles, Calif.
Black and white picture, Parisian artist.
Black and white picture, Dijon street scene.

May Ryman
San Gabriel, Calif.
Color picture, Peggy's Cove.

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Oskar Schenker
New York, N. Y.
Color picture, Naples.
Color picture, Assisi.
Color picture, Siracusa.

Lee Schooler
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Black and white picture, group of nuns, Holland.

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Continued from page 28

and other artful forms of seduction mostly inspired by the resort and spa, the unsuspecting vacationer is docked again, a sly *taxe de séjour* imposed by the municipality. And what is the money spent for? Why, propaganda, of course, to lure the next unsuspecting taxee. Although the resolution adopted by the General Assembly of the IUOTO, the official union of government travel offices, asked for the universal repeal of *taxes de séjour*, only Israel has dropped them. While the practice is mainly European there is some evidence domestically that States also impose a similar impost on anybody caught checking into a hotel.

Recent word from Scandinavia indicated that Swedish hotels were considering imposing their own tax on incoming guests. The proceeds of this rather inhospitable venture would pay for the cost of propagandizing future guests.

While the age of the jets will make it unbelievably simple to journey to remote lands, it is these very countries which are saddled with cumbersome, outmoded, often insulting formalities. Although India has a

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vigorous program to attract American visitors, it still requires prospective tourists to fill out a seventeen-question form, give detailed information of the purpose of the trip, supply the names and addresses of two persons in the United States and two persons in India who will give financial guarantees for maintenance and repatriation if needed. The Philippines requires three visa application forms, three signed photographs, and a letter from a travel agent. If you stay more than sixty days you are fined $12.50 for an "alien head tax." And hospitable old Saudi Arabia, which would seem to be extracting enough currency from other natural resources, charges $10 for an entry visa, welcomes arrivals at its airport with a landing tax—$11.40 if you're over ten, $5.80 if you're over five. There is a $5.60 charge even if you land while in transit.

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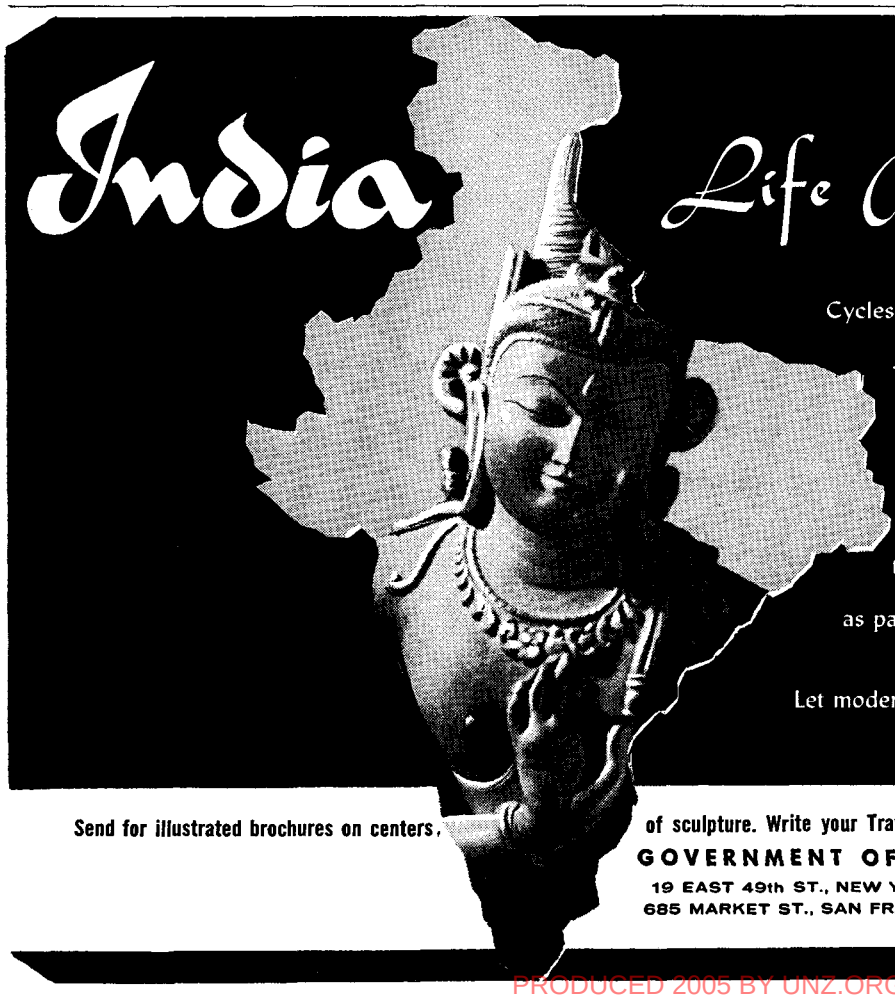

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As for our Customs inspections, especially those imposed on people arriving by ship, many foreigners think they are the most difficult and exacting in the world. Also the most useless. One Irish friend flew here ahead of his wife and met her as she arrived by ship. He explained, "I was given a dock pass to meet my wife. This pass permitted me to mingle freely with the passengers. My wife could have passed me cocaine, morphine, or the Hope diamond. After all, we had plenty of time. Finally we got an inspector and he looked through her suitcases. If there was any contraband that wasn't bulky I could have walked off with it, but he never blinked at me. Four hours after the ship docked she was free to leave the pier."

Thankfully, this tiresome and inconsistent situation, still rife on our piers, has been cleaned up admirably at New York's International Airport, where nowadays passengers are frequently clear of Immigration and Public Health long before the lagging loaders have appeared with the luggage. And once through customs, passengers frequently have to wait for porters, who don't like to trundle their wagons to the taxi ramp with just one customer.

Although airline porters seem to function reasonably well and with a certain cheer, the railroads have done nothing to endear themselves to their evaporating clientele with the disgruntled redcaps who function now at the nation's depots. In New York's two stations the obligatory cost of handing one bag to a porter is thirty-five cents. The bag is not usually hand-carried by the porter, but placed on a truck with dozens of other bags belonging to other passengers, and rolled to its destination. No porter is happy with thirty-five cents a bag for that operation. "All that goes to the railroad," one annoyed redcap explained to me the other day. The

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traveler is supposed to tip on top of that.

On the other hand, the situation is reversed when it comes to last-minute shopping. Stores in depots, it seems to me, have usually held the price line. But stores and cigar counters at many an airport exact a penalty for catching the traveler in need of an item at such an inconvenient locale; they simply kite the price. The two most flagrant examples are the shining new airports at San Francisco and San Juan, which seem intent on getting back the cost of their new buildings by adding nickels and dimes to the ordinary going price of magazines, paperbacked books, cigarettes, and chewing gum. In considering this inequity, one might wonder as well why a local paper costs double if you buy it at a U.S. hotel newsstand.

The traveler, it seems, has become the world's pigeon. Never was a moving target easier to plug. But the jet-age tourist, if the airlines are to fill those yawning seats, will come from a different social scale. He will be a man who has been conditioned to work hard for his money and is not quite so easily parted from it. Dun him, do him, tax him, and toll him, and he may get the idea very soon in the game that there really *is* no place like home.

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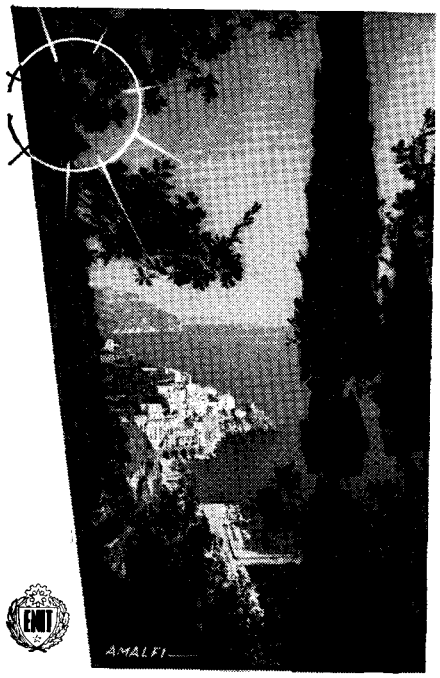

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Continued from page 29

exceeded its statutory authority. The Department requested "urgent" new legislation, but failed to persuade the Congress that the principles and procedures it requested were justified.

As one who, when in Government, had to assist in seeking fair decisions on a few passport cases, this writer has deep sympathy for those who must handle such cases within the existing framework and national mood. The hard-working and generally intelligent ladies who have been in immediate charge of the Passport Office in the past two decades have faced enormous difficulties. The Secretary, already overburdened, deserves sympathy for having to devote long hours to essentially petty passport cases whenever they become issues. The job of the present Secretary has not been made easier by the predominance on his security staff of individuals of police-officer frame of mind. They are often too unsophisticated to tell a dangerous Soviet agent from a parlor-pink pianist. Until recently, they reported to a young sub-executive whose utterances made him seem a sort of Ivy League Roy Cohn.

All the controversial passport cases put together have not appreciably affected the flow of travelers. They have totaled only a few thousand cases out of some million passport applications a year. The danger lies in the erosion of our historical freedoms. To this is added the impact abroad of our apparent involvement in petty harassment and in holding captive those whose philosophy we don't like.

There is no denying that we are in the middle of a desperate Cold War in which the stakes are high and extraordinary measures are justified. We can and should do all possible to keep the disloyal out of sensitive Government agencies. We should take extraordinary measures to bar such persons from defense establishments. We should relentlessly prosecute Communist spies.

The central question to ask ourselves is whether the kind of undignified passport procedures that have been followed can produce results worth the price. With a million or more citizens applying for passports each year, it seems unlikely that we really protect our security by denying travel to a few on whom adverse and unevaluated information turns up in Passport Office files.

We may impede the Communistic apparatus a trifle by denying travel freedom to a few Soviet agents among

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the host of those who are suspected by some one. It is debatable that the effect is great so long as the suspects can communicate freely by mail, cable or telephone, or by traveling into neighboring countries without a passport.

In wartime, when complete censorship is imposed, thorough screening of all travelers is justified. In peacetime, when all other channels are open, it would seem a violation of common sense as well as of basic constitutional principles to continue the present procedures.

Obviously, there are those who should be denied passports even in peacetime. These naturally include fugitives from justice, paroled prisoners, persons legally declared mentally incompetent, and other special cases. More important, there will be the provable subversive. Clearly, these should be denied passports, and the Government should be prepared to state its case in formal hearings and to have its ruling subject to judicial review. Very special handling may be required in the case of the suspect who has just left government or defense service, and is privy to vital secrets.

THIS nation should be extremely reluctant to interfere with the constitutional right of free travel in peacetime in any cases that are less clear or less provable.

That seems the common-sense answer that one arrives at when he strips his mind of all the precedents, regulations, and rules. Happily, that is also essentially the answer that eight respected attorneys on a special committee of the Association of the Bar of the City of New York arrived at after wading through all the legal history and rules.

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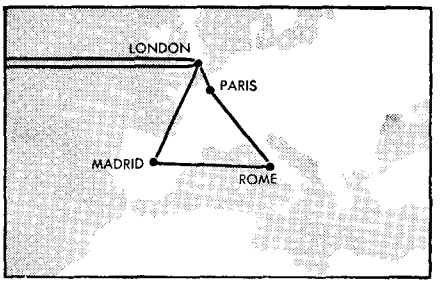

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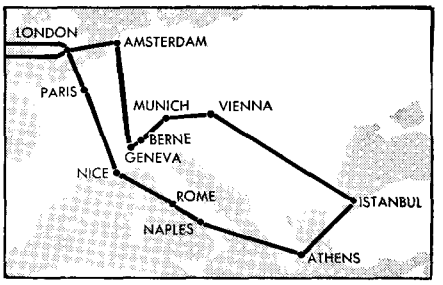

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gressional clarification of all the welter of passport policies and procedures.

It conceded that there will be occasions, which should be rare, when the Secretary of State should bar travel to zones where there is real physical danger. It added that the Secretary should make exceptions here (presumably for news correspondents traveling at their own risk, for example).

It called for withholding of passports from those whose planned activities would clearly "endanger the national security of the United States" —after full hearings complying with the principles of due process of law. It underscored the distinction between advocacy of abstract doctrine and advocacy directed at unlawful action. It recommended withholding passports naturally from paroled criminals, fugitives from justice, and comparable individuals.

The committee, in effect, urged an end to the interminable delays that have often existed in the past. It recommended that the Passport Office of the Department of State should be required either to issue a passport or give notice of a tentative denial to each applicant within thirty days after receipt of the application.

IT CALLED for continuation of the relatively recent administrative hearings for any applicant who has been tentatively denied a passport. The applicant, it said, should be entitled to counsel, entitled to know of all the evidence and information against him, and given full opportunity to answer.

The committee added many more specific recommendations, legal in nature.

As an overriding principle, the committee observed: "Even limited deviations from the norm of full freedom to travel should be permitted with reluctance and only in the face of a demonstration of overwhelming necessity."

This legal answer is also essentially the common-sense answer that deserves the vocal support of the United States public.

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Haggerty

Continued from page 30

"near-misses." There were also close to 20,000,000 aircraft operations without incident.

The system is outmoded but still safe, insofar as ground control is concerned, but there is another element of air safety over which the air traffic controller has little control. This is the fact that aircraft under "positive control"—direction by the system—share the air space with other aircraft operating under "Visual Flight Rules." These rules are rather basic. They tell the pilot to stay out of weather and to avoid collision by craning his neck to watch for other planes and hope that he will "see and be seen." He files no flight plan, and receives no control instructions.

This method of flying was all right in the "low-and-slow" days when fewer planes were aloft. It is not all right when one considers that two modern airplanes might be approaching head on with a rate of closure (their combined speeds) of more than twenty miles a minute. If one plane is under the control of the system and the other is on Visual Flight Rules, the hazard is obvious. Neither the pilot of the positive-control airplane nor the controller on the ground might know of the presence of this collision factor, except in areas where the controller has a surveillance radar, and those areas are few today. This is the most serious aspect of air-traffic control. It is being solved by putting more and more aircraft under positive control, within the capacity of the system, and providing "see-and-be-seen" aircraft with separate non-conflicting flight areas.

Within the last year, air-traffic control has come a long way. Congress appropriated sufficient monies, which will buy and has already bought a great variety of new equipment designed to bring gradual automation to the system and increase both its efficiency and its capacity. At the same time, Congress and the Administration created the Federal Aviation Agency, which vests in a single organization the authority for solving this massive national problem. FAA is headed by one of the most energetic and forceful men in government—Elwood R. ("Pete") Quesada, a former Air Force general who in a very short time has impressed the aviation industry with his talent for organizing and getting on with the job.

Quesada's agency is busy re-equipping the air-traffic control system and conducting research programs on tomorrow's equipment. At the same

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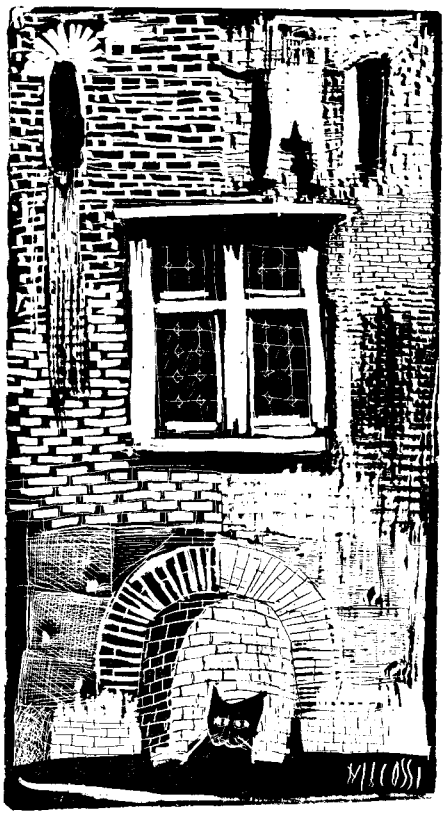
time, it is promulgating new flight rules designed to separate instrument and visual traffic, such as the creation of new aerial superhighways designed for the sole use of positive control traffic. Such routes will be an important safeguard to the airliner passenger, for the airlines are moving rapidly toward complete positive control operations.

While the job is progressing rapidly, it is far from a solution. Although FAA is working hard to catch up on twenty years of neglect, air traffic itself is still growing at an unprecedented rate. The system does today and will for some time constitute a hazard to air transportation, but the degree of hazard is not as horrendous as it is sometimes made to sound.

Into this hodgepodge of aerial confusion come the new civil jets. As equipment goes, they are probably no safer or less safe than their propeller-driven predecessors. The airlines have years of experience maintaining piston-engine aircraft and practically none on jets; on the other hand, the manufacturers have built into the new jets safety factors not earlier available. A new, high performance engine like the turbojet will undoubtedly encounter some malfunction; on the other side of the coin, propellers are frequent causes of trouble.

There are a number of detailed considerations relative to the safety comparison between turbine-powered and piston-powered airliners, with



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advantages and disadvantages on either side. For instance, the jet's ability to operate at high altitude can be considered an advantage because it can fly above weather. At the same time, operation at such altitudes (up to eight miles) can produce disadvantages, such as the possibility of internal icing that could clog fuel lines, or a loss of pressurization in extremely rarefied air.

That same altitude capability has an influence on air-traffic control. It permits the jets to fly on a special set of routes above the congested lower altitudes, a plus. However, they will be penetrating an area until now the sole habitat of military aircraft. The military services are the No. 1 users of the air traffic control system, with 42 per cent of all control operations (although it is generally regarded by the layman as an airline system, air-traffic control is for the joint use of all aircraft, and the nation's 2,000 airliners constitute the smallest category of usage). Thus, the new civil jet routes will have to be closely coordinated with the military routes already in existence.

The commercial jets, with their high rate of fuel consumption, cannot "hold" indefinitely in an airport stack during bad weather conditions. This does not mean that they will be allowed to run out of fuel and crash; it means instead another problem for air-traffic control. Instead of waiting their turn in the several-layer stack, they will have to be provided special priority "ramps," free of other aircraft, through which they may make a rapid descent.

Boil it all down and you have this: any airliner, jet or piston, is as safe as the air-traffic control system, barring growing pains that are usually headaches for the airlines in terms of added maintenance rather than real safety hazards. The air-traffic control system is safer today than it was a year ago, and it will get safer. The people in charge of its modernization know how to solve the problems; the equipment they need is largely available today or will be in the near future. But the job of buying this equipment, installing it and training the additional controllers needed is both time consuming and expensive.

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Dore Schary Goes West

NATHANAEL WEST's weird and wonderful novel, **"Miss Lonelyhearts,"** is one of those rare works so perfect in its own medium as to pose the challenge to playwrights and screenwriters alike to create an equally successful adaptation. Its relatively uncluttered story line would seem to make the task a simple one: the agony in the garden of journalism of a young newspaperman with a Christ complex—a complex partially the result of his writing a lonelyhearts column under the prodding of a bitter, cynical, savage editor and partially the result of a growing awareness of the terrible inadequacy of his words either to comfort or advise his readers. As he finds himself sucked deeper and deeper into the vortex of human misery, he tries to shift onto his own shoulders more and more of the pain and guilt—and is destroyed.

Last season Howard Teichmann tried it for Broadway and failed; and now Dore Schary, under the title of "Lonelyhearts" (United Artists), has fared no better with a screen version.

Actually, failure is no great artistic crime—not if the sights have been raised high enough and not if the concept is more exalted than the execution. But Mr. Schary's failure is of a shabbier sort. He has spent the greater part of his effort in whipping the irresilient material into a conventional film story. Shrike, the editor, becomes a man goaded to jealous rages by the knowledge of his wife's single infidelity ten years earlier; Robert Ryan's performance is sophomoric rather than sinister. Myrna Loy makes a welcome reappearance as Mrs. Shrike, but the role has been so tailored into the "perfect wife" (well, almost perfect) sort of thing she used to do that any resemblance to West's hate-ridden demivirgin is not only coincidental, but invisible. And altogether too much time is spent in converting Miss Lonelyhearts's girl friend, Dolores Gray, into a simple, gingham-clad homebody, complete with simple, homiletic father and two television-addicted brothers.

Casting Montgomery Clift as the tortured columnist, on the other hand, would seem to be a master stroke; few young actors have his ability to convey a soul in the torment of self-doubt, uncertain but earnest and sincere. Yet, under Vincent Donehue's awkward direction, Clift moves like a zombie through most of his scenes, either mumbling his lines or taking great, meaningless pauses.

Only Maureen Stapleton's lecherous Fay Doyle has any of the shrill toughness of West's original conception. Shrillness and toughness, however, were only part of Nathanael West's "Lonelyhearts." The pity, the tragedy in the incessant letters signed "Desperate," "Sick-of-it-all," or "Broad Shoulders" were part of it, too—and also the almost surrealist horrors into which they plunged the young man. Schary not only avoids all this; he offers an easy solution and a happy ending. His "Lonelyhearts" is less an adaptation than an evisceration.

* * *

Philip Yordan's **"Anna Lucasta"** (United Artists), a hit play of the late Thirties, also suffers a bit in its translation to the screen—paradoxically, because its author has not gone far enough in his screen adaptation. Its story of a Negro prostitute who returns to her family but finds it difficult to accept their definition of respectability is every bit as valid today as it was twenty years ago. Unfortunately, many of the lines, situations, and attitudes seem still to belong specifically to the Depression period. It makes the story feel strangely dated. Mothers today, white and Negro alike, want good marriages for their daughters, and plot to help them get it. Fathers today, and since time immemorial, have been so jealous of their daughters as to destroy their lives, all in the name of love.

One wishes that Mr. Yordan, who prepared his own adaptation, had taken a few more pains with these details.

This reservation apart, however, "Anna Lucasta" is a thoroughly engrossing film, the more so because of its all-Negro cast and its vivid use of natural settings. Eartha Kitt combines in Anna a sinewy toughness and sensuality that makes her at once appealing, repugnant, and true. And Sammy Davis, Jr., making his screen bow in the straight role of an unsentimental sailor, molds a single, firm, believable characterization. What is perhaps most commendable of all, the "all-Negro cast" does not emerge as a stunt; once the story has taken hold, one is caught up by the Lucastas, regardless of their race, color, or creed.

—ARTHUR KNIGHT.

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BROADWAY POSTSCRIPT

Blessed Are the Quiet

THE quiet charm and genuine humor so absent from this season's Broadway musical comedies can now be found at the Golden Theatre, where Betty Comden and Adolph Green are appearing for a limited engagement. Their performance is titled simply **"A Party,"** and this exactly describes it. Two friendly people who look as ordinary as the people next door casually agree to entertain us for their own pleasure.

And since Miss Comden and Mr. Green have been writing lyrics, skits, and musical-comedy librettos for some twenty years, they have plenty of material upon which to draw. In this case, the quantity is less important than the kind. For, relieved from the pressure of mounting a Broadway Blockbuster, they have selected numbers for which they retain a particular fondness, and thus they reveal a personality that is more essentially themselves than what comes across in a full-scale show performed by others.

The numbers they do choose extend from the days when they performed as "The Revuers" in a Greenwich Village nightclub up through "The Bells Are Ringing," currently playing at the Alvin Theatre. The earlier material is of the clever, parodying variety. But they endow it with such relaxation and fun that the frequent obviousness of their notions can be overlooked. And a sketch in which they capture the essence of the moviegoing experience at Radio City vs. Loew's vs. the Little Carnegie vs. a 42nd Street all-night house is as fine as it ever was.

However, it is the second part of the proceedings, in which they sing songs they wrote for others, that is most enchanting. Miss Comden has behind an intelligent, unglamorous facade a deep beauty and easygoing sadness. These reveal themselves when she sings "Bad Timing," a song that lightly catches the daily tragedy of missed chances. She also has a well-disciplined and versatile ability as a singer and actress, which she uses equally effectively in comedy.

Mr. Green also is able to switch. He achieves a nice pathos with "A Quiet Girl," which he does better than it was performed in "Wonderful Town." And then he is raucously funny as he sings "Broadway Blossom" in the Harry Richman manner. Like his partner, he seems amazing for a non-practicing performer as he rattles off "The French Lesson" at Danny Kaye speed.

For most of us, Miss Comden's and Mr. Green's performing effectiveness is a warmly welcomed surprise. But "A Party" is more than just surprise and skill. During the course of the evening there is a gradually increasing glow of awareness that Miss Comden and Mr. Green in their total work have quietly become the theatre's leading exponents of the workingman's view of New York City.

A **"Whoop-Up"** seems to be a pagan orgy in which Indian maidens are wrestled, tied, and carried off by intoxicated young braves. Indeed, the presentation of this indelicate wooing constitutes the climax of the new musical of the same name now at the Shubert Theatre. Perhaps, for the same misguided reasons that Rodgers and Hammerstein picked the melting of the Chinese in the American pot as a subject for their recent musical, Feuer and Martin have selected Dan Cushman's novel of the American Indian's amalgamation into modern Montana ("Stay Away, Joe") for theirs. And the results are equally uncharming, with widely assorted actors cast as Indians and an occasional pinch of interracial fair-mindedness to suggest that the show has a message.

The producers have avoided the usual round of resignations and intramural fights by themselves adapting the novel with Mr. Cushman, and by entrusting the job of direction to Mr. Feuer. What Mr. Feuer lacks in imagination and taste he makes up with loudness and a determined underlining of the show's already blatant sexual suggestiveness. Possibly, one can occasionally admire his hard-working precision in such a number as the one where the Indians do a difficult hoop-dance, or in a parody of a cowboy song titled, "I Wash My Hands." While the score by Moose Charlap and Norman Gimbel is only fair, a stomp titled "Nobody Throw Those Bull," and a patter-song called "The Best of What This Country's Got Was Taken from the Indians" (Racetrack names and Manhattan telephone exchanges, etc.) supply brief, pleasurable interludes.

However, the only performers not inundated by the show's noise, coarseness, and weak plot are Paul Ford, as a diehard automobile dealer, and a dancer named Asia, whose pelvic motor is left running all evening.

—HENRY HEWES.

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BOOKED FOR TRAVEL

What the Currency Changes Mean

DURING the holiday week, France introduced new regulations that for a time, at any rate, will have a great bearing on travel by Americans abroad.

The official rate of the franc, which was pegged at 420 to the dollar, was devalued 17.55 per cent, and now stands at a rate of 493.7 to the dollar. A number of other European countries, among them Italy, West Germany, Luxembourg, Belgium, Denmark, Norway, Sweden, and Great Britain lifted their foreign exchange restrictions. While the relaxation of currency restrictions by these countries mostly affects foreign trade, it will have a side effect on tourists, too. Some of these countries, notably the Scandinavian nations, had a ceiling on the amount of their currency that could be brought into their respective countries. This limit has now been removed. Secondly, these nations have now made their currencies convertible into currencies of other nations, including the United States.

In the case of Britain and the Scandinavian countries, it means that citizens of those countries will now be able to convert any amount of money they wish into dollars if those dollars are to be spent on tourism. With French francs, a convertible currency too, it means that we can very likely expect a certain amount of European tourist visits to the United States.

Before this Christmastime currency reform, American tourists en route to France and Spain did well to buy francs and pesetas before departing. The saving on francs bought in the United States was about 13 per cent; on pesetas, about 20 per cent. Under the new arrangement, the American tourist need not, before departing, buy all the francs he intends to use during his stay abroad. The French Government actually has made francs available to the tourist at a better rate than he could have realized on the American free market before the devaluation. Now he need carry with him a small supply of francs and other currencies to tide him over the first few days stay until he has an opportunity to exchange dollars at a reliable local bank.

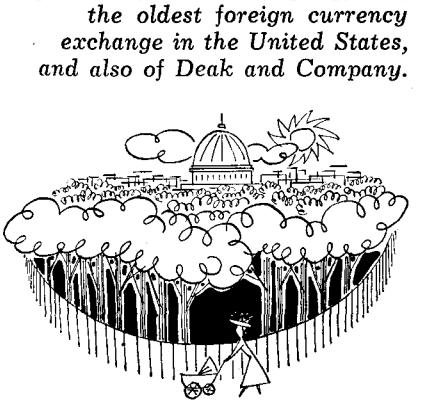
However, the sophisticated tourist will do well to carry not only dollar travelers checks, but travelers checks made out in foreign currencies. This practice will circumvent the usual haggling over the exchange rate should it become necessary to buy currency at a hotel, or other establishments.

Moreover, it extends to foreign currencies that formerly had to be carried in cash the same safeguards that Americans hitherto realized in carrying dollar travelers checks. Such checks for travelers made out in foreign currencies are available in foreign exchange houses in all the major cities of the United States and Canada and at most U. S. international airports.

Since most European currencies have now become fairly convertible, there will no longer be any restriction on the amount of currency that a foreign tourist can take home with him. (Most countries are retaining restrictions about moving entire blocks of capital.) Travelers checks made out in foreign currency or foreign bank notes themselves can be exchanged back into dollars.

On the face of it, the devaluation in France means that hotels, food, Dior dresses—indeed, whatever the American tourist buys—will be cheaper by 17.55 per cent than it was before Christmas. The prices probably will hold for several months. But if the experience of past devaluations is to be taken into account, the small advantage that the tourist entertained will last for sixty or perhaps ninety days, before prices begin to rise. By the time the summer rush begins, the advantage very likely will have evaporated. The benefit for the tourist that remains will be the privilege of carrying various currencies back and forth without restrictions and exchanging them at will. So far, no news has been heard from Spain and there is still, in that country, at least, a 20 per cent advantage for those who buy pesetas before departure.

—NICHOLAS L. DEAK,
president, Perera Company, Inc., the oldest foreign currency exchange in the United States, and also of Deak and Company.



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MUSIC TO MY EARS

Thomas Schippers, Wagnerian

THE name of Richard Wagner, which has sometimes led all other composers in the total performances of a Metropolitan season, finally made its appearance after two months of the 1958-1959 sequence had gone by. It was less than a glorious beginning, even so, with an improvised production of "Lohengrin" directed by Thomas Schippers, who has no record of the sort previously in America and nothing of note elsewhere.

Thanks to his inherent talent, which is considerable, the production began and ended in good order, and did not suffer a breakdown along the way. But conductors of Wagner are not made overnight, or over a summer. Schippers led a good performance of the Prelude, and his enthusiasm for the task in hand frequently communicated itself to the musicians in the pit, and the onstage ensemble. But the common assumption that a conductor of experience and insight conveys some of that accrued knowledge to the principals, who respond to the guidance thus provided, was obviously non-operative on this occasion. The only advantage discernible was that he had the score before him, and they didn't.

This is not to say that he didn't "do well," in a trite reading of that phrase. He "did well" by his own talent, in showing a grasp of the idiom and a feeling for the style. But he didn't do nearly so "well" by the helpless composer. Where the vocal and instrumental elements were loud or soft at the same time, a reasonable balance prevailed; where the orchestra should dominate and carry the voices, he tended to underplay the score, with the kind of nuance that makes musical points out of black marks on paper mostly absent. Doubtless, Rudolf Bing has some future purpose in mind in preferring the inexperienced Schippers to the vastly more experienced Leinsdorf, but the present results are hardly self-justifying.

Of the associated cast, four performers—Brian Sullivan (Lohengrin), Otto Edelmann (King Henry), Margaret Harshaw (Ortrud), and Hermann Uhde (Telramund)—were holdovers from the previous "Lohengrin" of 1955. Each is at least competent, meaning that a director of suitable impulse might have promoted them a notch or two to "distinguished," if not "outstanding." Schippers, however, was clearly more dependent on their routine than they were on his impulse. Sullivan's voice has grown impressively in size, if his powers of characterization or suggestion of a dramatic illusion still lag. Few native singers of the present crop have a better opportunity to fill a worldwide demand than this one, but the keys to that kingdom continue to elude him.

Lisa della Casa's first Elsa was an experience to anticipate—she would seem to have all the qualities of voice, appearance, and dramatic appeal required—but, for one reason or another, it did not fuse into a totality this time. She is, for one thing, the kind of performer who needs to be taken in hand, rather than taking charge of a performance. For others, she was hampered rather than enhanced by a headdress for Act I which diminished the picture her fine features could make. And her projection of "Euch luften" in Act II lacked the sharp definition, the magnification by judicious overproduction (in the dramatic aspect) required for this large theatre. In a word, Miss della Casa did her Elsa pretty much on her own, which is far from a workable formula in music of this complexity. Mario Sereni, as the Herald, sounded like a conscientious Italian baritone trying to sing German—which he is.

As for the visual aspect of this "Lohengrin," it certainly rates consideration among a great newspaper's "Hundred Neediest Cases." More specifically, it rates consideration by some of the Metropolitan's good friends with impressive bank accounts. The improvisation which produced it out of the remnants of the old Joseph Urban production was ingenious, but improvisations, like well-told jokes, do not bear repetition. What the composer-dramatist would have thought of the "duel" in Act I, I prefer not to imagine.

—IRVING KOLODIN.

The Flooded Yard

By Beren Van Slyke

WE hauled the old hose up the cellar stairs,
Struggling and laughing as the ghost of summer,
A maple leaf in skeleton profile,
Crumbled away to dust between our palms.

Into the zero wall of night we thrust
A jet of water warm from the kitchen pipes;
Drowning the hissing ground, we roofed the roots
Of grass and garden, apple tree and rose,
Until a black lake spread from steps to fence.
By morning it was silver laid on iron
And all school long we dreamed of afternoon.
Then when our skates took us into that dream
And like small gliders posed upon the wind
We coasted, slipped and slid from tree to tree
And rocking clung to apple boughs and racing
Felt the cold ache of teeth against our lips,
We knew ourselves first separate from earth,
Not yet in heaven but scaling near that bliss.

Heaven came later and literally too
For star by single star the snow came down
To spark the black ice with its burning flakes.
Dizzy we drifted through candescent whorls
Beamed from two lanterns by the woodshed door
And as we spun across their glow we thought
We saw the grass-blades pillaring up the sky
That we had made. There was no joy on earth
To match our joy, not then, nor at the dawn
When that fine sheet of snow flushed into pink,
Slashed with our tracks; shivering as we dressed
We knew that once at midnight we were birds
Who moved in magic yet left certain signs.

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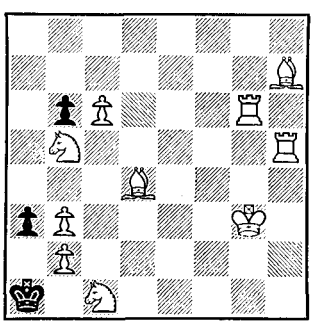
Chess Corner—6

THE game of chess usually implies an over-the-board contest between two (or more) players. Various branches of the game, however, are purely academic, omitting the competitive feature. Among these are problems which are composed positions with specified stipulations. Whereas the goal of the game is to checkmate or, to put it crassly, to win, the goal of the problem is to express an idea in its simplest form. Victory in this endeavor is insignificant, and even difficulty of solution is secondary to artistic effort.

Problems have a nomenclature all their own. Terms and themes describe the play. The themes usually take the names of the composers who originated them or are otherwise identified in some way with their creators. One of the prettiest and most vexatious themes is known as the Indian. To the uninitiated, the name seems to derive from an apparent ambush of the Black King before he is mated. Actually, it is rooted in the place of residence of the Rev. Henry A. Loveday of Delhi, India, who discovered it in 1844.

Technically, the Indian must measure up to specific standards, involving such things as critical squares, interference, batteries, etc., to be a good Indian. To the average solver, however, it is a good Indian if its solution is well concealed. Below is a good, double Indian.

BLACK



—*P. A. Boorer.*

WHITE

WHITE TO PLAY AND MATE IN THREE MOVES

Solution:

1 B-R8, P-R7	2 R-B6, KxP	3 R-B1
....., PxP	2 R-N7, P-N8 (any)	3 R-R7
....., K-N8	2 R-Q6ch, KxN	3 R-R1
....., ...	2 ....., K-R8	3 PxP

The late, invincible chess champion of the world, Capablanca, would allow himself three minutes to solve any three-mover. Several hours would be a good time limit on this one for the average player.

—AL HOROWITZ.

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Queries and Meanings

"Mike Wallace Asks," by Mike Wallace and Guests *(Simon & Schuster. 128 pp. $1.95), and* ***"Wisdom: Conversations with the Elder Wise Men of Our Day,"*** *edited by James Nelson (Norton. 273 pp. $3.95), preserve between covers—the first paper—some of the most stimulating interviews offered last year on TV. SR's critic, Huston Smith, is himself an interviewer for National Educational Television programs.*

By Huston Smith

THIS is coming to be, among other things, the age of the interview, It has given us the psychiatric interview, the depth interview of the social scientists, and now face-the-nation interviews over television.

Two of the most successful programs in the latter category have now converted their fleeting air waves to the more permanent medium of print and come forth with books transcribing dialogue and photographs from a number of their programs. The simultaneous appearance of "Mike Wallace Asks" and "Wisdom" offers a nice opportunity to compare the two ventures.

Mike Wallace is, of course, the wasp of the air waves. (See TRADE WINDS, page 6.) Determined at all costs to avoid the blandness of most interview programs, he systematically stings his participants into unconventional, catchy, and often irreverent responses. When a number of his programs are read at a sitting, his interest-rousing techniques become apparent:

First, secure people the public is curious about: a commando, a turncoat, a gangster, the Imperial Wizard of the Ku Klux Klan, the high priestess of striptease, the top murder photographer in the country, an agent for *Confidential* magazine, etc.

Second, ask them startling questions, startlingly obvious questions, the ones everyone would like to ask but wouldn't have the nerve.

To Mickey Cohen: "How far up in the brass do you have to bribe the cops to carry on a big-time bookmaking operation?" And later: "You killed at least one man. . . . How many more? How many more, Mickey?"

To *Confidential*'s Fred Otash: "Do you see anything bad about adultery?"

To stripteaser Lili St. Cyr: "Have you ever done anything you are ashamed of?"

To Zsa Zsa Gabor: "Tell me, Zsa Zsa, what are clothes really for?"

To Commando Kelley: "Did you ever enjoy the killing? Did you ever get any real satisfaction out of killing another man?"

Third, bait them:

To Philip Wylie: "Was 'Mom' just a good, commercial, juicy target, who'd sell books for you?"

To Ben Hecht, who is deploring growing old: "We've interviewed people older than you—Eleanor Roosevelt, Frank Lloyd Wright. They don't seem to mind the passage of the years, because all of their adult lives they have been engaged in *meaningful* work."

Fourth, apply the second probe. Don't accept a first answer as the whole story. After asking what a person thinks, ask him what he *really* thinks. After asking Malcolm Muggeridge why he assailed the British monarchy and getting the routine answer that he thought people ought to view the institution more rationally, come back at him thus: "Truthfully, Mr. Muggeridge, now, don't you picture yourself as a kind of social gadfly whose role in life is to stir up controversy, antagonize people, stick needles into them? Aren't you," he asked, "rather enjoying all this furor?"

Naturally this makes for lively reading, almost as lively, in fact, as the original viewing. At the level of their intent, the Wallace programs succeed brilliantly. But with interest as their only object, it would be a mistake to expect substance from them. And relying to the extent he does on his aforementioned devices, Wallace's performance is a craft rather than an art.

This becomes very clear if Wallace is followed by reading NBC's "Wisdom" programs. Of the programs I have seen, Wallace's with their great simplicity were better television. But for the abiding record "Wisdom" obviously wins. (It is accurate publishing that "Wisdom" appears in hardcover, "Wallace" in paperback.) For here are men of substance: Casals, Frost, O'Casey, Steichen, Russell, Nehru, Toynbee, Stravinsky, and sixteen others, almost all of whom "were sacrificers, questioners, innovators, and defiers of what had gone before." Wisdom rarely comes in capsules, but I was surprised at how much of it could be captured in ten-page interviews when the right persons were asked the right questions. Even for sheer interest "Wisdom" is better than "Wallace" for the sufficient reason that a Sean O'Casey is a more interesting person than a Zsa Zsa Gabor.

The "Wisdom" series was conceived when someone suggested, "Suppose we had on television film, today, talks with Socrates, Shakespeare, and Lincoln, in which each tried to explain himself by speaking his innermost convictions." The "Wisdom" volume puts such disclosures of contemporary greatness on our bookshelves.

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THE BADGE. *By Jack Webb. Prentice-Hall.* $4.95. Well-organized, well-presented documentary of Los Angeles Police Department's activities, with dozens of case histories of all sorts and sizes; fine pix. Readability quotient: Tops.

THE MURDER AND THE TRIAL. *By Edgar Lustgarten. Edited by Anthony Boucher. Scribners.* $5.50. Seventeen cases, all British save one (Lizzie Borden), by greatest contemporary interpreter of factual homicide; many have been published in his earlier books, but several appear here between boards in America for first time; court handling follows narrative summaries of crime and police work. If you don't know Lustgarten, you owe it to yourself to get acquainted.

—SERGEANT CUFF.

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Truth off the Record

"Mind You, I've Said Nothing! Forays in the Irish Republic," by Honor Tracy *(British Book Centre. 176 pp. $3.50), is a spoof of the more fey aspects of Eire by one of her brightest new novelists. Short-story writer Frank O'Connor reports on it for us.*

By Frank O'Connor

IN THE city of Dublin there are two people it would be advisable for any writer or artist to cultivate. One is a champion boxer or wrestler sympathetic to the arts. The other is Miss Honor Tracy. I speak without prejudice because I became friendly with both, unaware of their possible usefulness.

"Mind You, I've Said Nothing" is, as the title suggests, a study of the Irish weakness for telling the truth only off the record. Told in this way, of course, it sometimes is rather more than the truth, but that is the way in occupied countries. We are one of the few occupied countries in Western Europe, and our plight is rendered worse by the fact that nobody really knows whom we are occupied by. My own belief is that we are occupied by the leprechauns. Whoever it may be, we tend to behave as though every room were bugged. There was, for instance, a delightful journalist from a government newspaper who always tagged onto visiting journalists and told them in the first five minutes that he was an atheist. Later, when they met him, coming out of a church, he would explain in whispers that he did it only "for the sake of the paper." But why he thought there was anything meritorious about being an atheist, or why he was ashamed of saying his prayers, nobody ever knew. Clearly, the poor man saw a leprechaun on every landing.

In this delightful book Miss Tracy, who affects to be more ingenuous than she really is, gets great fun out of contrasting the things we say in public and the things we say in private. My only complaint is that she uses a tense we do not use at all. What she heard was "Mind you, I said nothing," and I cannot help chewing my nails as I wonder whether she may not have heard it even from me. There is something vaguely familiar about it. I am sure I did tell her about the Eminent Ecclesiastic who embarrassed the entire female population of one city by banning the use of a toilet article that is necessary only to women. I do not think it was I who told her of the Eminent Ecclesiastic—the same?—who laid it down in private that the Blessed Virgin was "five foot seven, weighed seven stone, had blue eyes and hair that was a class of mahogany." But I cannot be sure. Living with people who see leprechauns, one ends by seeing them oneself.

Her most impressive example of our national weakness is her description of a law case which has made legal history. She is a pious Catholic and wrote for the *Sunday Times* an article in which she described the methods used to build a new residence for the canon in an unnamed Irish town. In private, of course, nobody denied her facts; in public nobody admitted them, and when the canon sued for libel, the proprietors of the *Sunday Times* faced with unimpeachable evidence that Miss Tracy was talking through her hat, settled the case out of court and apologized on her behalf as well as on their own. But Miss Tracy *knew* that she hadn't been making it all up, so, despite the impassioned appeals of friends like myself to forget it and go on with her work, *she* sued the *Sunday Times,* collected heavy damages, and changed the whole position of journalists in England.

My readers will now see why I say she is a young lady to be cultivated, apart from her own charm. She walks through Dublin like a queen. In a country occupied beyond endurance by crafty and cruel leprechauns, she has proved that if you don't believe in leprechauns there is nothing leprechauns can do to you.

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RCD ELTDMD GTDC.

—OKQOMP.

Answer to Literary Crypt No. 811

All change is not growth; as all movement is not forward.

—ELLEN GLASGOW.

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Crime

Continued from page 23

ing [prison] social system works in the direction of the prisoner's deterioration rather than his rehabilitation; the extent to which the system can be changed; the extent to which we are willing to change it—these are the issues which confront us and not the recalcitrance of the individual inmate.

No less provocative is the close of the narrative by that undeniably "recalcitrant inmate," the ex-convict Canizio:

> The Judge stood up and leaned over his stand. "Canizio, you are a free man. And I want to wish you a very Merry Christmas."
>
> Free after twenty-three years. Some of the pain I could still feel. Some of the scars were still on my body . . . The fear of walls closing in around me would never leave me completely.
>
> "Where to now?" my lawyer asked me.
>
> "I don't know," I answered. "I just don't know."

Who Kills Whom?

"The Quality of Murder," by John Holland Cassity, M.D. *(Julian Press. 268 pp. $4.50), is a scrutiny by the psychiatrist-in-charge of Criminal Service at Bellevue Hospital of a number of homicide cases in which a plea of insanity was entered. The study is reviewed by Fredric Wertham, since 1932 senior psychiatrist of New York City's Department of Hospitals. Dr. Wertham wrote "Circle of Guilt" and "Seduction of the Innocent."*

By Fredric Wertham

"THE Quality of Murder" comes with the highest recommendation a contemporary book on crime can have. It has an introduction by famed attorney James D. C. Murray, the great defender of the young in an adult-corrupted world.

> Strangely enough [Mr. Murray writes] one finds in his book Dr. Cassity's opinion that man is a potential killer. Witness the flood of television scenes in which there are villains and killings and there lurks a suspicion that the eager viewer of the scenes in his own mind and fancy favors the killer. Happily for society, these homicidal thoughts are seldom translated into action.

The plan of this book is to give an account of "mental disorder as a defense plea to avoid capital punishment for the crime of murder." The author finds that there seems to be an irreconcilable conflict between the prosecuting attorney and the psychiatrist. But, following the matter through, it is his opinion that far from being irreconcilable, a new understanding arises from these very disagreements.

Dr. Cassity gives an account liberally interspersed with quotations from court and psychiatric records of seventeen murder cases. With four exceptions they are all cases he himself was connected with as psychiatrist. These exceptions are the case of Charles Guiteau, who was executed by hanging although he was "undoubtedly a common garden variety of paranoid schizophrenia"; the Harry Thaw case, which is discussed under the heading "The Sinister Power of Wealth"; the case of Chester B. Duryea, a patricide, who recovered from a psychotic condition after many years in an institution for the criminally insane; the Leopold and Loeb case, of which the author states very correctly that "from a psychiatric point of view it offers very little." The cases that the author has examined and testified about are naturally more concretely given and of greater interest.

In the last chapter he deals with the "larger goal," which is the prevention of crime, and refers briefly but favorably to the Briggs law in Massachusetts and to the forensic psychiatric procedures in Denmark and Holland, having in earlier pages described those in New York.

Dr. Cassity is not in any way controversial, but the subject itself inevitably is. Forensic psychiatry is one of the clinical sciences the application of which not only is important practically, but touches upon basic social and ethical problems. My own views, based on very similar and partly identical clinical material, are somewhat less optimistic with regard to the present-day set-up and prospects for immediate improvement. It is to be hoped that out of disagreements and controversies, clarification and progress will ensue for the future protection of society and the safeguarding of the rights of the individual. For that is the highest aim of both forensic psychiatry and the law.

LITERARY I.Q. ANSWERS

Column Two should read: 5, 3, 18, 12, 14, 11, 16, 9, 20, 2, 4, 17, 19, 7, 10, 13, 1, 15, 8, 6.

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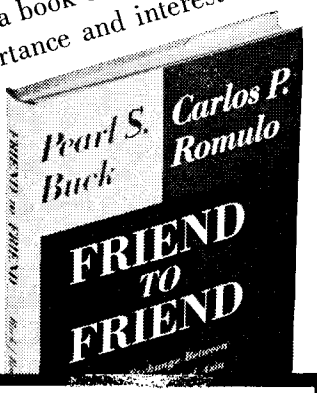

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Ambassadors

Continued from page 11

William Shaler, who first sailed out of Bridgeport, Connecticut, during the Revolution and who in his way became an epitome of the American making himself over from a private fortune-hunter abroad into a responsible standard-bearer of the Republic in far places.

Shaler, a rugged merchant skipper with a strong pioneer bent, was one of the first to carry cargoes to Spain's South American Atlantic ports when Madrid in the 1790s opened them. Next he sailed on around the Horn to Spain's Pacific-coast ports, then still closed to foreign shipping, where he was boarded as a smuggler and faced with negotiating on his own with the Hispanic Captain-General in Chile, thousands of miles removed from the nearest United States consul. His next voyages, soon after 1800, took him on to Hawaii, Formosa, and the Chinese mainland. He was successively arrested by more Spaniards, captured by French privateers and deposited on the island of Mauritius in the Indian Ocean, and seized by the British for violating *their* blockade.

Still he kept on, and gradually he became fired by the idea of being not just an advance trader in American goods but an advance agent of American ideas as well. He carried copies of the Declaration of Independence and the new United States Constitution along with his ship's papers wherever he went, handing out translations along with tracts on our republican ways to all he could reach. He buttonholed creoles with heady talk of liberty, having taken pains to learn both French and Spanish on his travels. Soon the entire Latin-American seaboard, then growing restive under royal Madrid's remote control, became aware of this Yankee trader who offered ironware and textiles in one hand and revolutionary inspiration on the other.

President Madison became aware of him too, and appointed the Bridgeport captain an "unofficial" commercial agent at Havana, Cuba, ostensibly concerned simply with American seamen's welfare in that port but actually armed with secret instructions to help further the cause of independence all around the Caribbean. Again he was arrested and found himself disavowed at home: overtly, America had no intentions of arousing anybody. For a while Shaler reverted to ordinary trade. But next we hear of him acting as confidential assistant and despatch-bearer to John Quincy Adams, Gallatin, Clay, and the other commissioners who went to Ghent to end our second war with Britain. His contact with these famous yet mutually quarrelsome men must have further broadened and enlightened him.

Finally, a veteran by now, Shaler was called in again and appointed a peace commissioner on his own, with orders to sail with Commodore Stephen Decatur in 1815 to try to bring the still predatory Bey of Algiers to terms. After witnessing on board USS *Guerrière* a victory over an Algerine frigate and the taking of a piratical brig, he accompanied Decatur to the Bey's capital and joined there in exacting a treaty of free commerce under the shadow of American guns. Then the aging sea-captain settled down to more than a decade of life as Consul General to all the Barbary states, finding time to become an expert on Arab dialects and to write on North Africa for literary reviews.

Today we are far removed from the simplicities of Shaler's day. Yet men such as he, with their adventurousness, their improvisation, and their amateur spirit, have left a seal upon our affairs abroad even amid all our present complexities. We are still the nation that calls in visiting firemen to perform some of its most challenging and demanding tasks abroad. In fact, today we *are* the world's visiting fireman, with all the spontaneity the term suggests. That we should have become this was perhaps implicit in our very beginnings, with their mixture of expansiveness and a dream of being different.

To be sure, the multiple, highly diffuse approach we as a nation have followed can lead to cross-purposes, confusion, and on occasion chaos—particularly that of sheer numbers Multiplicity is one thing; sheer multiplication is another. As the range of American interests expands around the globe, there is an inevitable urge on the part of officials to multiply along with them and coordinate them Yet the particular American genius abroad has been that of not institutionalizing all our aspirations and affairs under one central roof. The Soviet ideological missionary abroad reports back through channels to the Ministry of Foreign Affairs and the Party hierarchy; the American Quaker or Presbyterian overseas does so to his own board or synod at home, the individual Fulbright scholar to his own semi-private commission.

THE searching Syracuse University study of our foreign representation recognizes the health of this diversity, yet it, too, now proclaims the need for coordinated training for what it calls "Overseamanship" and the goal of "building institutions" abroad. What! Still more institutions, with the likelihood that the bigger they get, more and more institutionalizers will climb aboard and try to coordinate *them*? Let us not forget our past individuality abroad, even though many of its individuals were held suspect at home. It had and still has its weaknesses. But it also has its unique strength.

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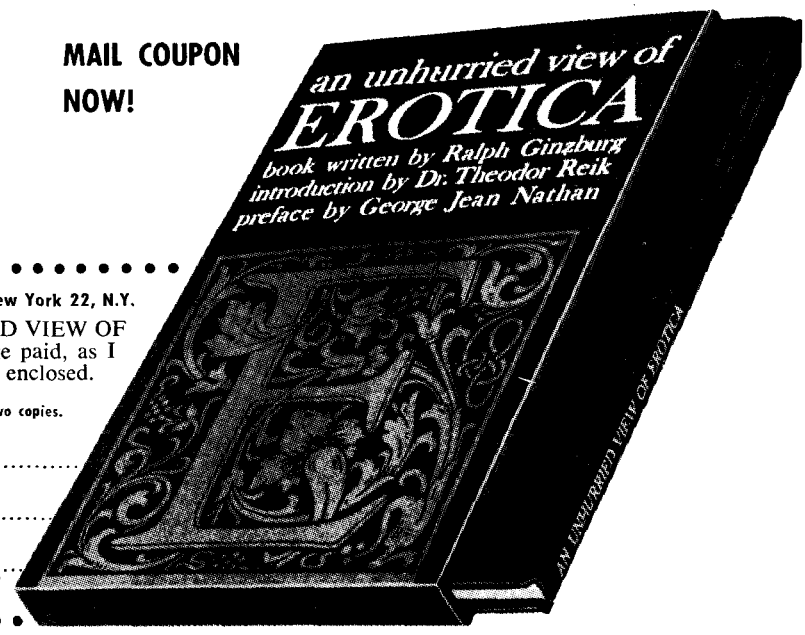
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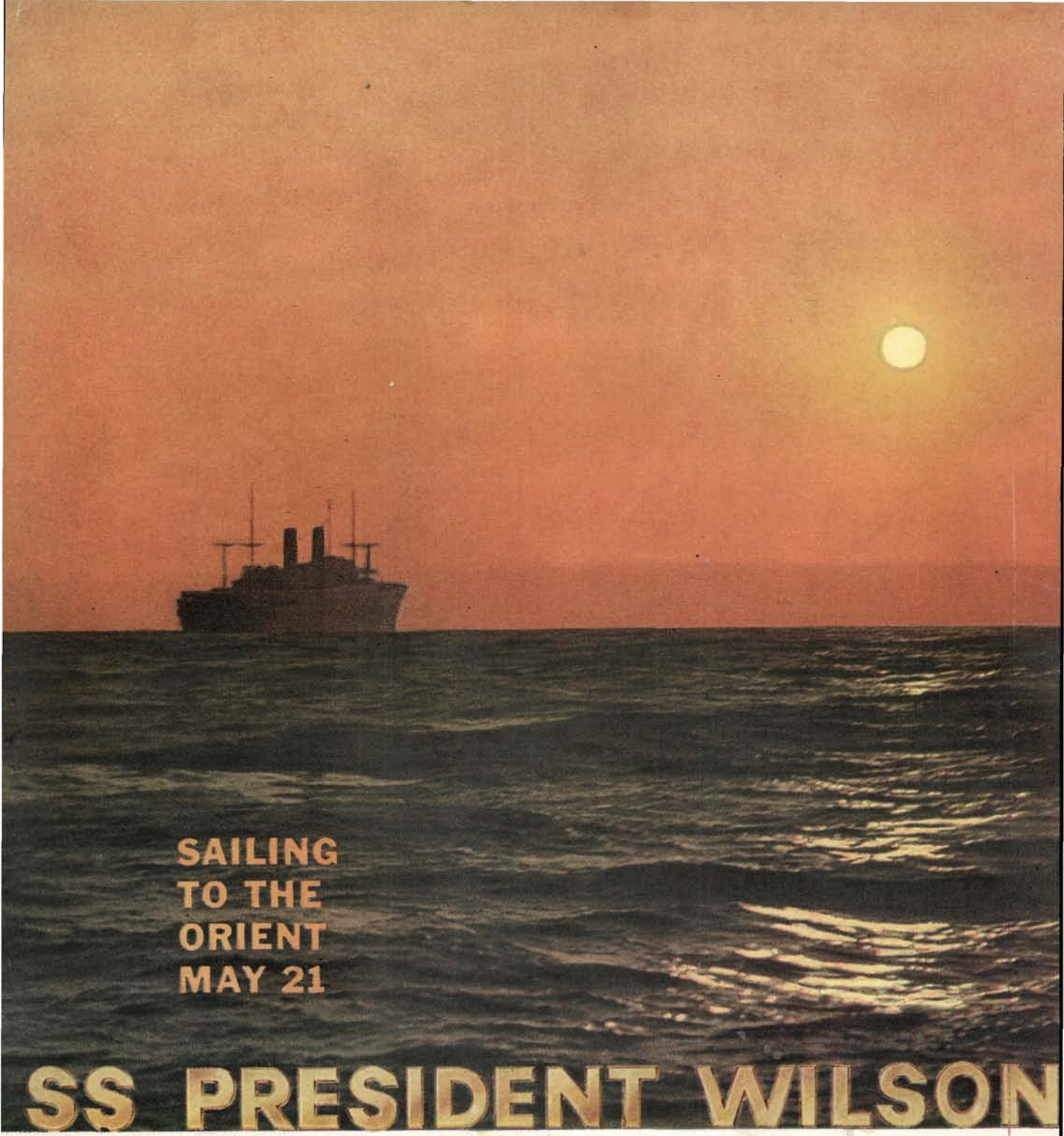

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